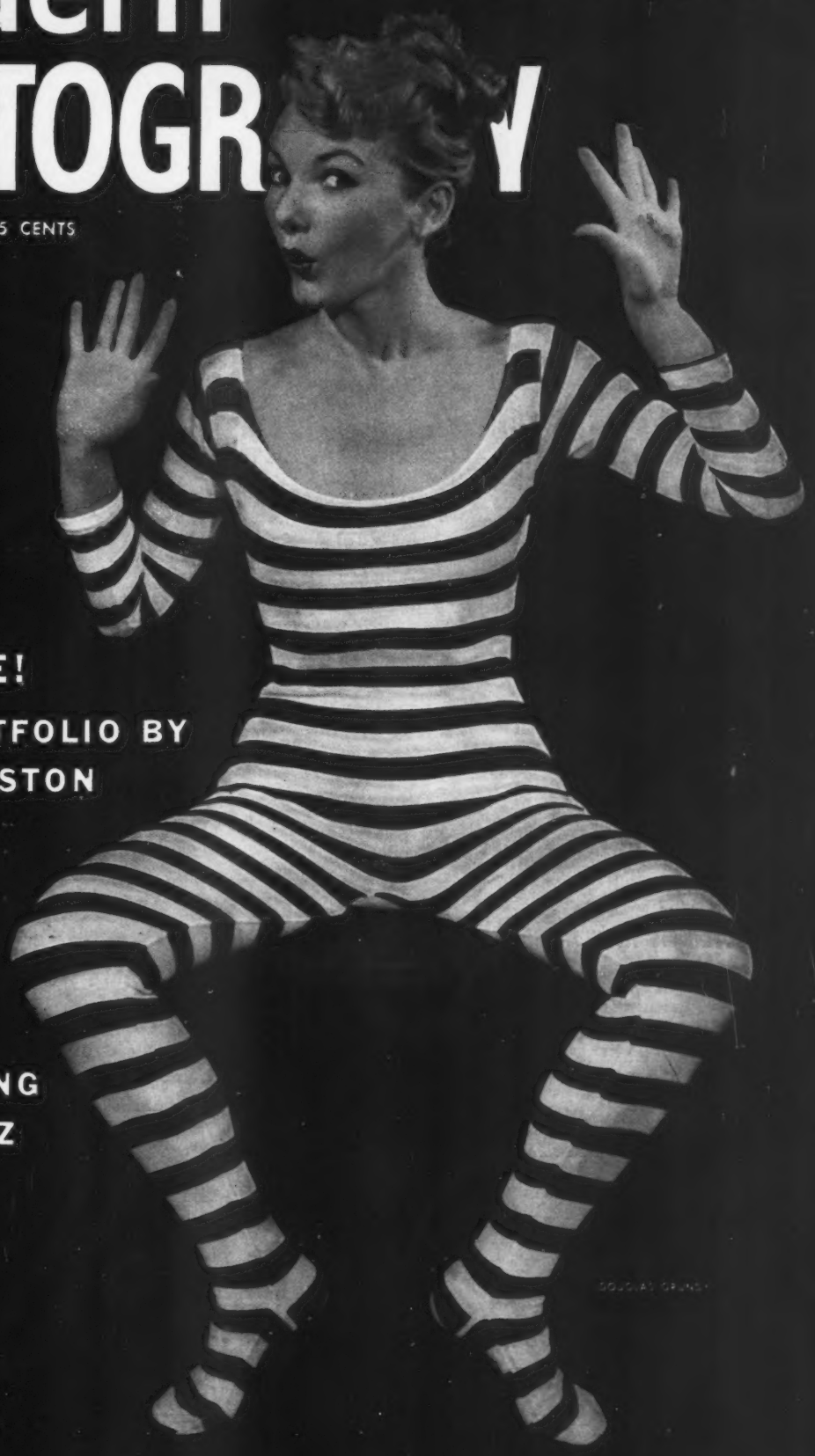
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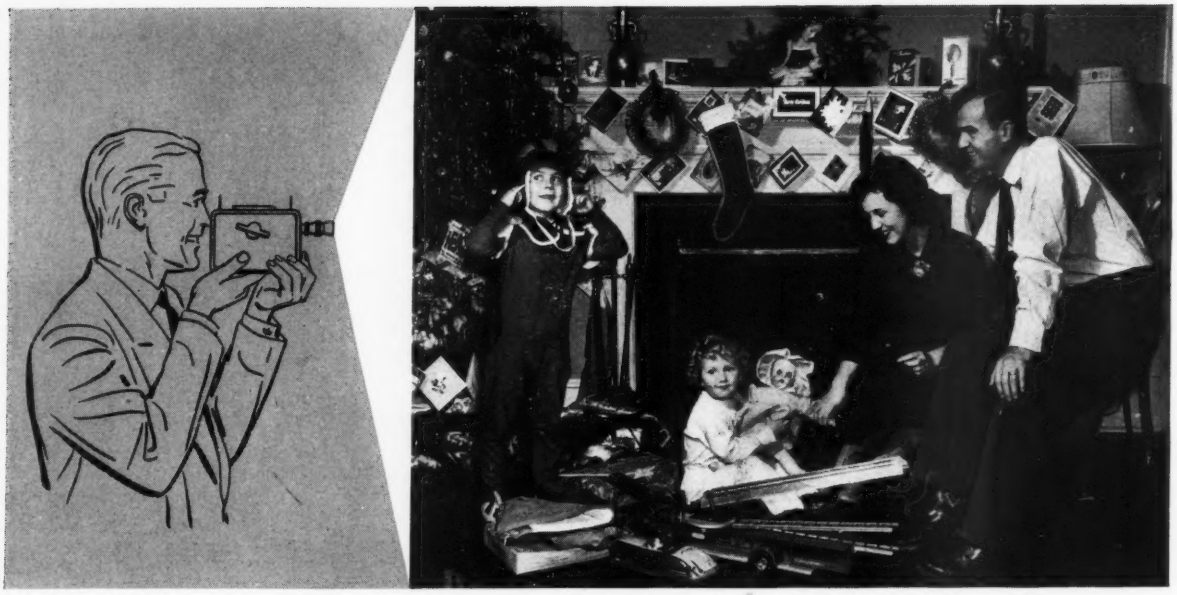
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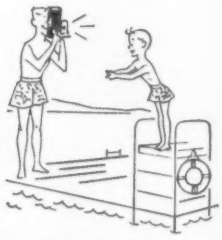
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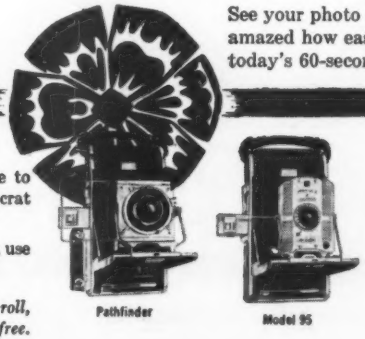


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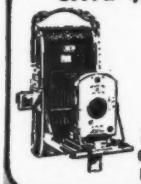
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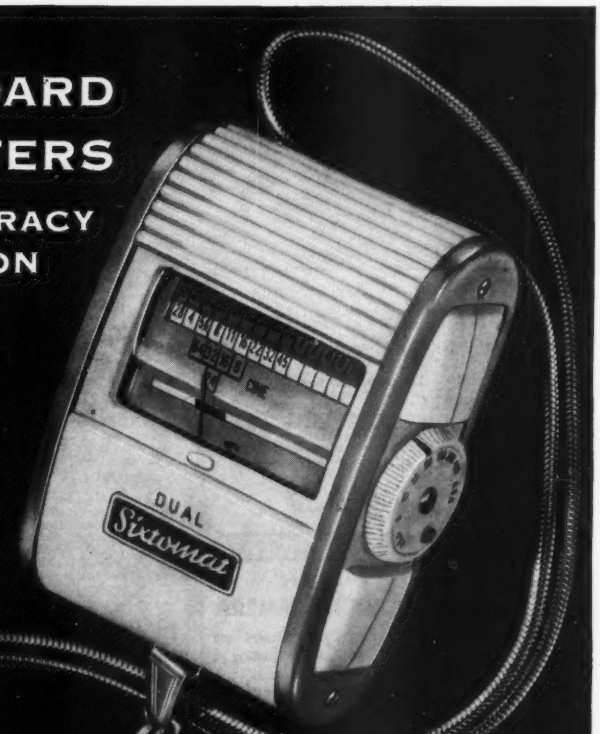
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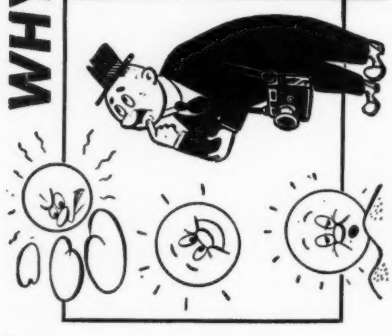
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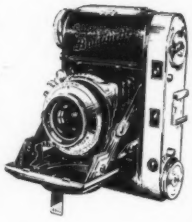
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All brand new, latest models, with both factory guarantee and D.F.A's Lifetime Guarantee. Outfits include: * Graflok back * Ektalite screen * Kalart coupled rangefinder * complete 3 cell flash gun installed * deluxe carrying case * Graphic film pack adapter * 6 cut film holders * adapter ring * sunshade * 4 filters. Select your outfit below—prices include all this extra equipment! Easy payments available!

Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼ x 3¼	101mm Ektar f/4.5 (1/800 sec. shutter)	$316.	$276.
	105mm Schneider Xenar f/3.5	326.	286.
	105mm Tessar f/3.5	336.	296.
	105mm Ektar f/3.7	336.	296.
3¼ x 4¼	135mm Schneider Xenar f/4.7	299.	257.
	127mm Ektar f/4.7	309.	267.
	135mm Tessar f/4.5	326.	283.
4 x 5	135mm Schneider Xenar f/4.7	299.	257.
	135mm Optar f/4.7	314.	272.
	127mm Ektar f/4.7	314.	272.
	135mm Tessar f/4.5	329.	285.
	150mm Tessar f/4.5	338.	293.
	150mm Schneider Xenar f/4.5	338.	293.
	152mm Ektar f/4.5	339.	295.
	150mm Tessar f/3.5	396.	352.

1954 Rolleicord Rolleiflex IV



Indisputably, the Rolleis are the finest cameras of their kind. Dowling's Fifth Avenue is proud to be known the world-over as a headquarters for the Rollei photographer, offering all the latest M-X models and accessories for immediate delivery!

Rolleicord IV - coated Schneider Xenar f/3.5 lens **$149.50 Cash or $14.95 Down**

Rolleiflex with coated Schneider Xenar f/3.5 lens **$265. Cash or $26.50 Down**

Rolleiflex with coated Zeiss Tessar f/3.5 lens **$285. Cash or $28.50 Down**

Rolleiflex 2.8C with latest coated Schneider Xenotar f/2.8 lens **$305. Cash or $30.50 Down**

Dowling's Fifth Avenue delivers each Rollei as a factory packaged **complete** unit, including dual lens cap, cable release and deluxe leather eveready carrying case . . . at no extra charge.

Selected Accessories for Use with Your Rollei

Flashflex BC Unit with Battery (illustrated on camera)	$22.95
Plate Back Set	38.27
Rolleikin II 35mm Adapter	35.78
Rolleikin 2.8C	25.80
Rolleinar I or II (f/3.5)	18.69
Rolleipar I or II (f/3.5)	9.08
Rolleinar-par I or II (2.8C)	27.08
Rollei Filters (f/3.5)	5.12
Rollei Lens Hood (f/3.5)	5.12
Rollei Filters (2.8C)	$ 7.95
Rollei Lens Hood (2.8C)	6.95
Zeiss Duonar 2-X f/5.6 Telephoto Lens with Case	144.00
Rolleigrid Field Lens	4.95
Panorama Head	14.19
Stereo Attachment	13.95
Voigtl Exact "66" Enlarger	189.50

1954 *Exakta* VX



All with pre-set coated lenses. Models with waist level viewfinder include: **Exakta VX** with Tessar f/2.8 lens **$279.50 Cash or $27.95 Down**; with Biotar f/2.0 lens **$353. Cash or $35.30 Down**; or with Angenieux f/1.5 lens **$385. Cash or $38.50 Down. Exakta VX** models with Penta Prism Rangefinder include: with Tessar f/2.8 lens **$336. Cash or $33.60 Down**; with Biotar f/2.0 lens **$400. Cash or $40. Down**; or with Angenieux f/1.5 lens **$442. Cash or $44.20 Down.** Eveready case $12. Angenieux 28mm f/3.5 wide angle lens **$120. Cash or $12. Down.** Write for D.F.A.'s **free** portfolio of product brochures on Exakta VX cameras and accessories!

1954 Retina IIA



Compact, precise and reliable . . . perfect for "travelling light"! Full M-X synchronization; rapid film advance lever. With famed Schneider Xenon coated f/2.0 lens. **$149.50 Cash or $14.95 Down.**

STEREO Headquarters!



Stereo Realist Camera (illustrated) with matched coated f/3.5 lenses **$159. Cash or $15.90 Down; Revere Stereo Camera,** matched coated f/3.5's **$174.50 Cash or $17.45 Down. Taylor Stereo Table Viewer $87.50 Cash or $8.75 Down; TDC Stereo Projector $175. Cash or $17.50 Down.**

1954 *Leica* IIIf



With Leitz guarantee and registration on **both** camera and **genuine** coated Leica lens furnished. **Leica IIIf** with Elmar f/3.5 **$278. Cash or $27.80 Down;** with Summaron f/3.5 **$312. Cash or $31.12 Down;** with new Summicron f/2.0 **$393. Cash or $39.30 Down;** or with Summarit f/1.5 **$434. Cash or $43.40 Down.**

1954 KODAK CHEVRON



Kodak's newest and finest! Its many outstanding features include: • Popular 2¼ x 2¼ negative size on 620 film • Combined eye-level split-field viewfinder-rangefinder, with parallax correction • Built-in eye piece suitable for use with glasses, if desired • Built-in rangefinder pointer for centering on subject • Lever-operated film advance system • Automatic film stop and counter • Fastest between-the-lens shutter made—Synchro Rapid "800" with 10 speeds from 1 sec. to 1/800 sec., plus bulb • Full flash synch' • Superb Ektar coated f/3.5 lens. $215. Cash or $21.50 Down. Accessories include: Case $17.50; 828 Adapter $4.75; Ektalux BC Flash-holder $29.75.

1954 ELECTRONIC FLASH UNITS



Get abreast of the times with a new electronic flash unit!

Sun-Lite II $79.50 Cash or $7.95 Down. Latest Heiland Strobonar V dry cell unit **$119.50 Cash or $11.95 Down; Strobonar III $189.50 Cash or $18.95 Down; Strobonar IV $349.50 Cash or $36.95 Down.**

1954 POLAROID *Land* Cameras



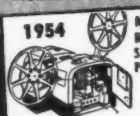
Exciting new Pathfinder, model "110" with coupled rangefinder and coated Wollensak lens in Rapax shutter **$249.50 Cash or $24.95 Down.** Polaroid, model "95" **$89.75 Cash or $8.97 Down.**

1954 *Linhof* Super Technika Cameras



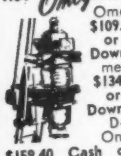
4 x 5 model with Multifocus rangefinder and 127mm Xenar coated f/4.7 lens in M-X shutter **$359.75 Cash or $35.97 Down.** Linhof 2¼ x 3¼ outfit with multifocus rangefinder and 3 lenses complete **$575. Cash or $57.50 Down.**

1954 MAGNETIC RECORDING SOUND PROJECTORS



Add sound to your movies! Movie-Sound 8mm Recorder-Projector **$398.50 Cash or $39.85 Down.** 16mm models: B & H Filmosound "202" **$499. Cash or $49.99 Down;** RCA Magnetic Recording Projector **$850. Cash or $85. Down.**

1954 *Omega* ENLARGERS



Omega B-6 **$109.50 Cash or $10.95 Down;** Automega B-5 **$134.50 Cash or $13.45 Down;** Omega D-2 with Omegalite **$159.40 Cash or $15.94 Down;** Omega D-2 condenser model **$168.50 Cash or $16.85 Down;** Automega E-4 **$304.75 Cash or $30.47 Down.**

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SAVE COLOR FILM

Fresh 1954 dated, factory-packed, sealed film guaranteed by the manufacturer!

Daylight or Tungsten. Price includes processing, and mounting (35mm) by manufacturer. *Sent postpaid.*

Size	Kodachrome	McGregor
8mm x 25' dbl roll	$3.28	$ 2.85
8mm x 25' Mag.	4.02	—
16mm x 50' Mag.	6.05	—
16mm x 100' roll	8.95	7.49
35mm, 20 Expos.	2.97	2.09
	3 for 8.85	3 for 5.98
35mm, 36 Expos.	4.50	3.49
		3 for 9.95
K335, Stereo, 20 Exp.	3.87	—

SAVE FRESH 1954 35mm SAFETY FILM

Cut from factory-packed 1000' rolls. Used for finest quality pictures by discriminating amateurs. KODAK PLUS-X, SUPER-X DUPONT #2 and #3. Include 25c postage 2.79

35mm B&W RELOADS

Plus-X, Super-X, DuPont #2, DuPont #5. (Specify.) From FRESH 1954 full rolls, in metal cartridges. SENT POSTPAID! 20 EXP.—3 for 1.10

BULK FILM LOADER

and 50' ROLL of guaranteed 1953, ASA 100 Super XX (U. S. Surplus), postpaid, only 6.65

SAVE 35mm ANSCO COLOR

1954 Dated, Day, or Tung.

28' BULK

Factory-packed & sealed. Frame-numbered, notched, ready for loading into 8/20-Exp. cartridges. Sent postpaid. 8.49

RELOADS

You can be sure with these FRESH reloads. Stock up at our low price. Each.... 1.39
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Sent Postpaid

16mm ANSCO COLOR MAGS—loaded with 1953 stock. Limited supply, guaranteed 4.50

SAVE 35 mm x 100' SAFETY FILM

Original factory-packed and sealed. This money-saving offer made possible only by volume purchase of recent bankrupt stock. June 1952 date. guaranteed!

DuPont Superior #3 or Kodak Super X. Include 25c postage 2.29

X-RAY FILM (1952, 1953 Dating), presently stored under continuous refrigeration. Write for prices.

SAVE ★★★★ SPECIALS!

35mm x 50' KOD. SUPER-X. Unbeatable value! 1953 dating. Sent postpaid. 1.59

NOW—SHOOT PIX AT "JET" SPEED!

35mm x 100' Roll. ASA 200. From U. S. Gov't Refrigeration vaults. 100% guarantee. Sent postpaid 2.25

ONLY 1000 ON HAND!

16mm x 100' ANSCO Black & White Film. Fine Grain, ASA50, 1954 dating. Original factory pack, sealed. 48-hr. process, included (7.49 Value) .... 3 for 9.95 3.49

16mm MAGAZINES Black & White Only

Fresh 1954 stock, Panchromatic, ASA50. Processing included. *Sent postpaid.* Each 2.75

8mm x 25' DOUBLE "8" ROLL

Black & white. *You can be sure with this fresh 1954 stock!* Fine Grain Pan, 50 ASA. 48-hr. process, included. Reg. 1.98 ea. only 1.25

16mm x 100' Black & White Rolls

Factory packed, sealed. Processing by world famous mfr. included. 1953-54 dating. Speeds 24 & 12. Limited Supply. 3.50

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A HIGH SPEED WESTON 50 Color Film, made by E.K. for our Armed Forces. Heretofore not available. Short-dated but guaranteed. SENT POSTPAID.

35mm x 40' BULK. Enough for twelve 20-Exposure cart'ges. (NO processing) 6.95

Large Rolls & Process Kits available. Prices on request.

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We welcome inquiries from Exporters

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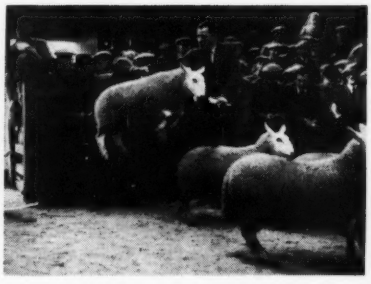
Mail Order Division
2525 Tilden Ave., Brooklyn 26, N. Y.

the last word

Fast Film—P2000

Sirs:

Regarding your article, "World's Fastest Film?" in the September issue, the enclosed print may be of interest. It was taken at this week's sale of 26,000 Cheviot lambs at Lairg, Scotland, on a Kodak P2000 plate. . . . I exposed 1/200 second at f/4.7, developed in D 61a for 16 minutes. The camera used was a Linhof Standard Press.



The photograph was taken in the dark interior of the sale ring at the Lairg Auction Mart, and could have been possible—without flash—only with one of these really fast plates.

Perth, Scotland P. K. McLaren

Fast Film—Ilford

Sirs:

In reading the article, "World's Fastest Film?" in the September issue of MODERN, I was impressed with the honesty and accuracy of your report which agreed in every respect with the tests you had asked me to make on the Ilford HPS. plate.

New York, N. Y. Morris Warman

• *Information has come from Ilford, Ltd., in Britain, that the HPS emulsion is being coated on a film base. The first supplies for export are expected to be ready before the end of the year. Ilford films are available through the Medo Photo Supply Corp., 902 Broadway, New York, N. Y.*

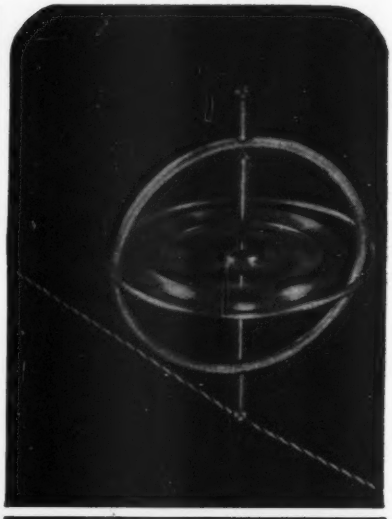
Reflections

Sirs:

We've had our automatic coffeemaker for six months—and twice a day, at breakfast and dinner, I've found myself staring into it. Each day, twice a day, I've promised myself to find a picture in it and put the same on film—but I never got around to doing this. Finally after seeing the darn

(*Continued on page 52*)

"Behind the Scenes" has been omitted in this issue. A MODERN monthly feature, it will be resumed in January.



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For standard size slides. Price approx. $100.00. Send postcard for Bulletin #24-M—to be sent to you when available.

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IMPORTED STEREO MICROSCOPE

at 50% Saving! Wide, 3-Dimensional Field

Excellent Depth for Working Under Magnification!

$160 Value ONLY **$85** Postpaid

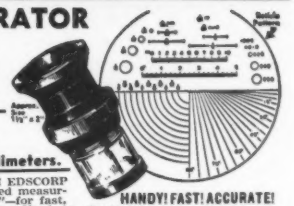


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Check, Measure, Inspect Small Parts and Dimensions with 6 POWER MAGNIFICATION



MEASURES

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in both decimal inches and millimeters.

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First time available at such low price! EDSCORP POCKET COMPARATOR. Fine, imported measuring magnifier—approx. size 1½" x 3"—for fast, accurate inspection of intricate parts. Used to check layouts, machining on tools, dies, gauges—to check threads, chamfers, small holes. In optical work for checking flaws such as bubbles, seeds, scratches, pits and digs. For scientists—in determining width of spectrograph lines. In photography—measuring and focusing at ground glass. Instrument comes in protective leather case. Money-back guarantee!

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NEW 30 POWER TELESCOPE

Complete with Tripod—Unusual Bargain Price



Spots .22 caliber bullet holes at 200 yds. A beautifully made, sturdy, imported instrument with dozens of uses. You can see the craters on the moon—observe, close up, birds, animals, etc., see ships far out at sea. Excellent for amateur astronomers. All metal body—focuses from approx. 40 ft. to infinity. Achromatic objective—40 mm dia.—outside surface low reflection coated. Smooth slide focusing eyepiece. Eye-lens outside surface coated. Lens erecting system. Images right side up. Sturdy tripod 81/8" high. Can be used also for camera. Max. length 20¼". Barrel dia. approx. 1⅛". Weight 1½ lbs.

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Unlimited uses. Upright is chrome plated—½" dia. Cross-arm, chrome plated—⅜" dia. Swivel assembly locks both bars quickly in any position with just one hand screw. End of cross-arm is threaded ¼"—20 threads per inch with wing nut on end (standard for most cameras). Use this Stand for mounting your camera, for close-up photos, portraits, etc. Also used to mount your magnifiers, microscope, telescope, etc.

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TAKE STEREO PICTURES WITH YOUR REGULAR CAMERA—complete instructions for making Stereo-Adapters for cameras and projectors—30¢. We have the optical items you'll need at low prices.

Make your own Stereo-Still Projector. We supply complete Kit of Optical Parts. Write for Bulletin #23-M.

Your Chance to Own a Very Fine Instrument

IMPORTED MICROSCOPE

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Good optical qualities. Fine focusing. Certainly not the equal of a $200 instrument—but definition is surprisingly clear and good . . . . In fact amazingly so at this price. Serviceable construction. The greatest microscope bargain on the market!

TRY IT FOR 10 DAYS . . . If you're not completely satisfied your money will be refunded in full.

Instrument comes packed in sturdy hard wood case.

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3 OBJECTIVE LENSES
RACK & PINION FOCUSING
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SQUARE STAGE (2⅜" x 2⅝") with SLIDE CLAMPS

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Easy to follow—accurate—8½ x 11 page size—many illustrations. Do-it-yourself—Save! and have Fun!

	Stock. No.	Price Pstpd.
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Method to Clean Precision Optics	9024-M	25¢
Homebuilt Riflescopes	9018-M	30¢
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Homemade Stereo-Viewers	9034-M	30¢
Photo Micrography with Pen Microscope	9029-M	10¢
Dummy Cameras	9035-M	20¢
Collimating Systems	9031-M	15¢
Homemade Telephoto Systems	9036-M	60¢

Kodachrome Slide Case for 2204 Slides. War surplus. Govt. cost over $100.00. 32½"x21"x6". Weight 32 lbs. Stock No. 104-M.....$25.00 F.O.B. Barrington.

Folding Three Lens Magnifier—Gives you 3X, or 6X, or 9X magnification. Stock No. 40,032-M—$1.00 ppd. Wide selection of other magnifiers.

Reticle—Dia. 21 mms. with scale of 5 mms. divided into 100 parts. Stock No. 30,068-M—$4.00 ppd. (Wide variety of other reticles.)

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"How to Do It" Instruction Sheet Furnished FREE of Extra Charge

All Metal! Powerful! Polished Chrome!

You'll get amazing results in photo micrography. Use metal washers same size as your filters. Fasten on eye end of your microscope—then insert in your filter holder and take beautiful micro-photos of sugar crystals, salt, etc. Our instruction sheet gives you full information.

50X Microscope Has Dozens of Interesting Uses. Easy to focus. Excellent, strong optical system. Practical for all sorts of minute, close-up examinations. Gives wonderful, sharp, clear magnification. Polished chrome diagonal bottom concentrates light on subject. Here's the most compact, handy microscope ever offered at the price—a $7 value. Metal body has hard, gray finish. Instrument weighs approx. 2 ozs. 4⅜" long.

Stock No. 30,013-M.....**$3.49 Postpaid**

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ADJUSTABLE! 20, 40, 60 POWER!

A compact, handy precision instrument of many uses. Select power you want, then focus sharply by turning special microfocus ring. Good quality optics. Full satisfaction guaranteed.

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Build Instrument worth up to $600. Grind your own mirror. Order by Mirror Dia.

Stock No.	Size	Pstpd. Price
70,003-M	4¼"	$ 7.00
70,004-M	6"	11.00
70,005-M	8"	18.00
70,006-M	10"	28.00
70,007-M	12½"	49.00

RIGHT ANGLE PRISMS

Mount one of these on the front of your camera lens to take pictures of people to your right or left without them knowing it. Also many other uses for the photographic hobbyist.

Stock No.	Size of Face	Price
3102-M	1¼"	$1.00 Postpaid
3135-M	1⅜"	2.50 Postpaid
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GLASS FRESNEL LENSES

for Making Photographic Spotlights

Size	Stock #	Price Pstpd.
3"	80,018-M	$ .75
4¼"	80,019-M	1.00
5"	80,020-M	1.50
6" heat resisting	80,021-M	2.25
8" heat resisting	80,022-M	3.25

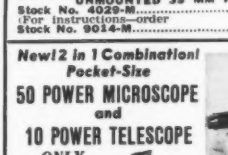
Condensing Lenses: Seconds 6⅛" dia., 9" F.L.
Stock #1061-M.....$2.50 Pstpd.
Other sizes in stock

Look! Best results in viewing "Photography Magazine" Stereo Pictures. Use Stock #40,041-M . . . 3" x 4", listed below. First Surface Mirrors eliminate reflections.

FIRST SURFACE MIRRORS

40,040-M	2 x 3"	$ .60 Pstpd.
40,041-M	3 x 4"	1.10 Pstpd.
40,042-M	4 x 5"	1.80 Pstpd.
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UNMOUNTED 35 MM PROJECTION SET

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BIG SAVINGS! BUILD IT AT HOME SIMPLE LENS KIT! SO MUCH for SO LITTLE!



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THE LENS CRAFTERS' DELIGHT! Fun for adults! Fun for children! Kits include plainly written, illustrated booklet showing how you can build lots of optical items. Use these lenses in photography for copying, ULTRA CLOSE-UP SHOTS, Microphotography, for "Dummy Camera," Kodachrome Viewer, Detachable Reflex View Finder for 35 mm. cameras, Stereoscopic Viewer, ground glass and enlarging focusing aids. And for dozens of other uses in experimental optics, building TELESCOPES, low power Microscopes, etc.

Stock # 2-M	10 lenses	$ 1.00 Postpaid
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New! 2 in 1 Combination! Pocket-Size

50 POWER MICROSCOPE and 10 POWER TELESCOPE

ONLY **$4.50** ppd.





Useful Telescope and Microscope combined in one amazing, precision instrument. Imported! No larger than a fountain pen. Telescope is 10 Power. Microscope magnifies 50 Times. Sharp focus at any range. Handy for sports, looking at rare objects, just plain snooping. Wonderful Xmas gift.

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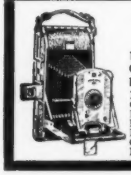
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ARGUS C3 Outfit!
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Camera W. F3.5 Ctd lens Flashgun—case (Reg. $69.50)
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Sunshade & Filter Holder, 3 Filters, 4—36 Exp. Rolls of B&W Film
All Brand New Reg. $102.55 Special **74.95**



USED KODAK SIGNET 35mm CAMERA
with cpld Rfdr, F3.5 ctd. lens synchro shutter.
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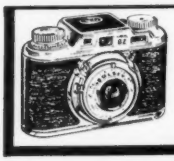
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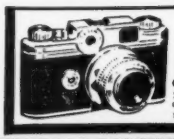
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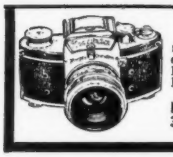
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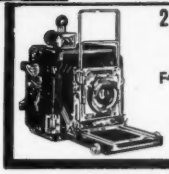
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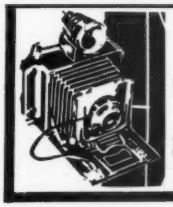
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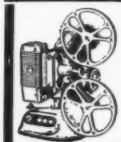
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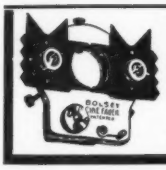
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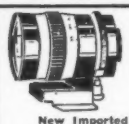
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COFFEE BREAK with the editors

THIS MONTH'S COVER • • •

The problem: how to get a cover with Christmas spirit yet something a bit different from the stereotyped conceptions usually found on magazines at this time of year. Answer: dress a pretty girl in a candy striped outfit. Photograph her completely in reddish tones—from the bright red of the striping and stool through the subtler hair and facial tones. Photographer Douglas Grundy set about the task with his Linhof Technika, 150mm f/3.5 Schneider Xenar lens, Kodak Ektachrome Film, Type B, an 81C filter and four No. 22 flashbulbs. The exposure was f/18 with open flash.

The red tonal variations were further heightened by employing a black background. If you look closely you may see one tonal point everyone overlooked. The model has blue eyes.

MERRY CHRISTMAS • • •

By way of celebrating Christmas each year, MODERN'S staff attempts to present a story of truly lasting value concerning one of the world's great photographers. Last year it was Dorothea Lange, the year before, W. Eugene Smith. This year we bring you the first color portfolio by the dean of American photographers, Edward Weston. And, also a first, but to be repeated from time to time, is MODERN'S new foldout which will give you a double-size picture. *Page 55.*

REPORT ON TURKEY • • •

A recent Lisa Larsen show, in the Kodak Exhibition room of New York's Grand Central Station, featured Turkey, recorded by the camera of a traveling photographer. Sponsored by the Turkish Government Information Office, the show took the observer from the waterfront and murky bazaars of Istanbul to the country. There he saw schoolchildren, grazing sheep, ancient ruins—and medical men at work in clinics.



Magic carpets in Istanbul

Miss Larsen happily combines the diplomacy of the visitor who is never moved to make curios out of foreign peoples, with the search of the enlightened documentarian who *is* moved to candidly relate the nature of his surroundings. (*Continued on page 20*)



TURKISH INFORMATION OFFICE PHOTOS BY LISA LARSEN

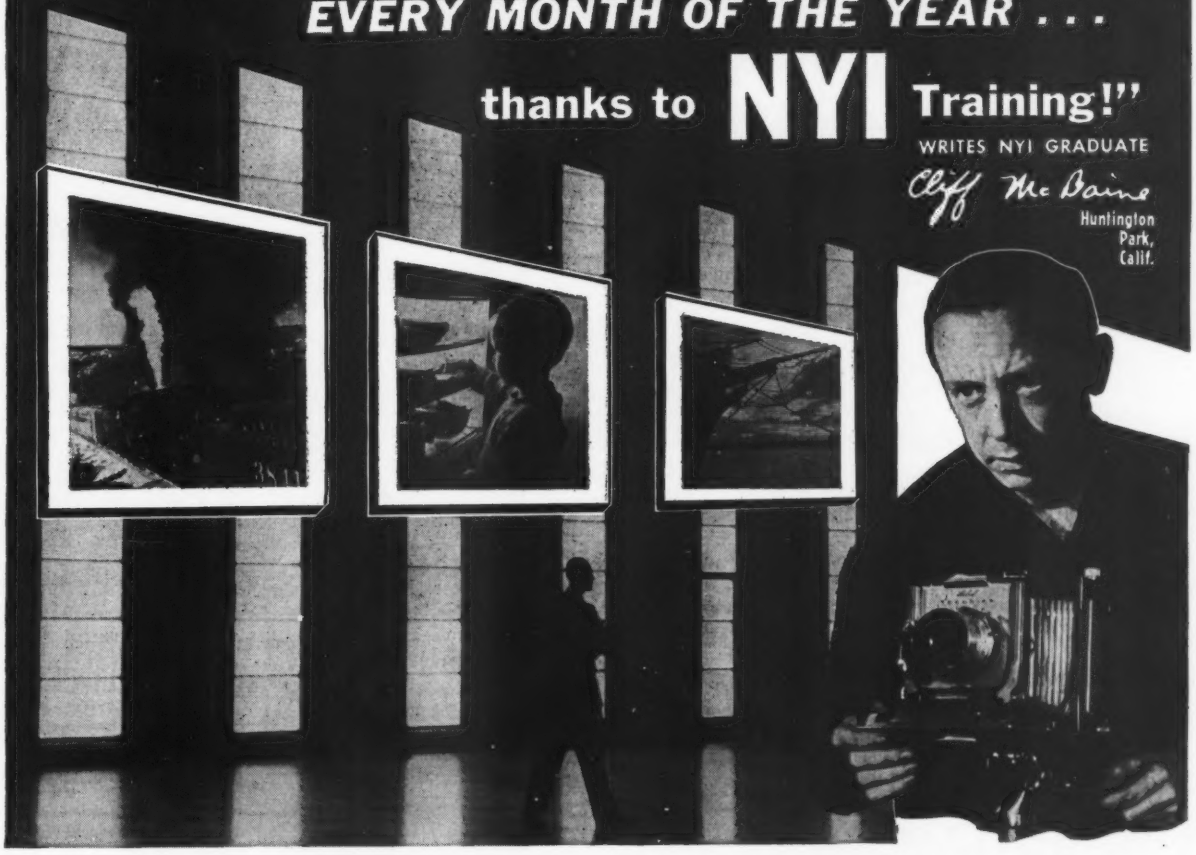
Turkey's schoolchildren—like those everywhere—are interested in a photographer.

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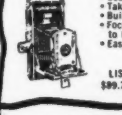
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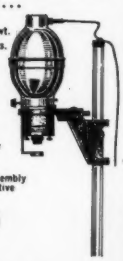
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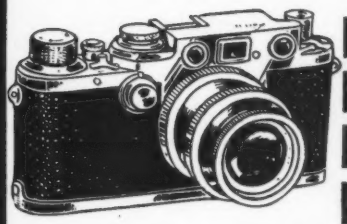
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PEERLESS CAMERA
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Opp. Grand Central Terminal MU 7-1000

COFFEE BREAK

(*Continued from page 16*)

The difference in candor, in this sort of photo-reporting, is the difference in the reporter behind the camera. Miss Larsen happens to be an artist, too. That's what counts.

THE CAMERA AFIELD • • •

Never go on a treasure hunt without a rangefinder camera—at least that's the advice forthcoming from one group of Boy Scouts. The *New Yorker* magazine tells of one scout group on a treasure hunt. The group was divided into two teams. The first clue directed them to go a certain number of feet in a specific direction. A few scouts began pacing off the distance. But one scout had brought his camera along. He pulled it out, set the camera manually to the number of feet to be paced off, aimed the camera at a tree stump in the given direction, found it to be in perfect focus and triumphantly led his team to the next clue.

MUSIC TO OUR EARS • • •

If you're a phonograph record collector as well as a photo bug, you've probably been rejoicing over the small space taken up by the new LP 33⅓ RPM records as compared to the old 78 RPMs. Rejoice no more. Thanks to photography, the LP record stands a good chance of occupying as much space as the 78s did. That's the way things will work out if RCA Victor expands its present plans to include a photo story in albums with the LP record. The new Toscanini recording of the Fountains of Rome and Pines of Rome by Respighi is the first phonophotographic attempt by RCA. Instead of being packaged in a cardboard envelope, the record comes in a folder together with a portfolio of well printed photographs, illustrating some of the places depicted in the music. A large photograph of the Appian Way (*here illustrated*) is specially good. Phono-photographic bugs with a small amount of record storage space can take consolation that they will be getting a good selection of photographs along with the record at no extra cost.

A MATTER OF DEFINITION • • •

Everybody has a different definition for just about everything. Photographers spar about the meanings of depth of focus and depth of field, the circle of confusion and what a gobo is. Undoubtedly one thousand and one pronouncements—most of them ill-founded—have been made in a day. David S. Mayo, of Boston, however, has compiled a list of a few essential photographic items which he directs to the attention of the newcomer to the field. The beginner will go far in not taking to heart the following explanations:

Telephoto lens: an item which will add bulk and prestige to the most impressive miniature camera and to the meekest photographer.

Wide-angle lens: an accessory which will fulfill purposes similar to the above. This lens has special applications such as for making photographs in cramped quarters where a telephoto cannot be used—in air shafts, under beds, between buildings.

Haze filter: This inexpensive and handy device increases by one the number of elements in a lens without interfering with its speed.

COMING NEXT MONTH • • •

• *How to choose a slide projector.* If you're in the market for a slide projector, this is for you. Discussion of the desirable features of a good slide projector, what you should look for in picking one, how to judge them. Each point illustrated with a photograph of a slide projector now on the market.

• *35mm closeups.* Another in MODERN's definitive 35mm series. A complete treatment—the equipment you need to shoot closeups, how to handle it, how to shoot closeups.—THE END



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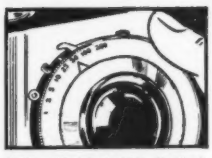
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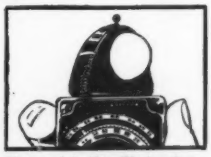
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Designed to fit your hands

All the controls are located naturally at your fingertips.

Push the button on the right-hand side and the camera automatically opens. Press the plunger on the left side and the film is ready and the shutter is set.

When you press the button on the right side, the picture is taken.

The rangefinder is operated with your thumb using the focusing knob on the back of the camera. Rangefinder is combined with viewfinder in one window and has automatic parallax compensation.

The Vitessa can take 36 color or black and white sequence pictures in less than a minute. It is fitted with an ULTRON f2 needle-sharp lens in Synchro Compur M-X shutter with speeds from 1 second to 1/500th.

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new products

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Other features include: body shutter release, automatic film stop, and double exposure prevention. Intentional double exposures are possible. The camera body is made of molded plastic, with tan Kodadur covering and brown Tenite II rangefinder housing. Weight is 14½ oz. The new camera is available at present only in the Town and Country outfit. Price of outfit, including camera, Kodak Standard Flasholder, 2-way Flashguard and Field case, $78.50. For more information write: EASTMAN KODAK CO. 343 STATE ST., ROCHESTER 4, N. Y.

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(*Continued on page 30*)

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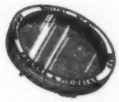
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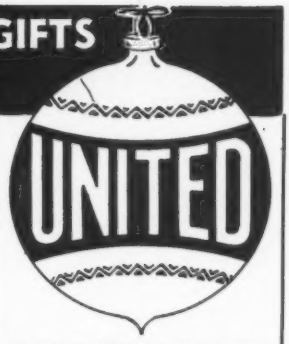
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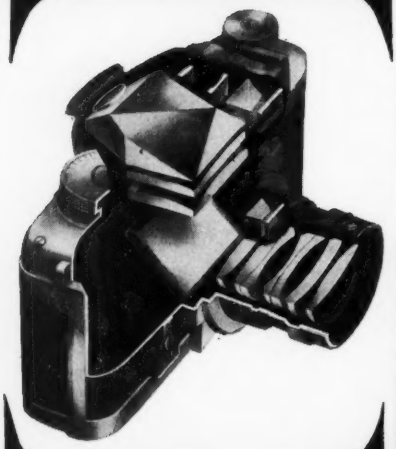
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Not only in its basic, advanced design, but also in its quality of construction, the Alpa sets a new high standard of precision in 35mm single-lens reflex cameras, optically as well as mechanically

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Cutaway view shows Alpa 7 with 50mm f1:8 Kern Switar, first and only true Apochromat lens in 35mm history; brilliant Kern reflex prism; PLUS separate, lens-coupled, superimposed rangefinder combined with multifocal viewfinder (just one of many premium Alpa Features).

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For a full description of these and other exclusive Alpa features, write for illus. booklet M-12

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NEW PRODUCTS

(*Continued from page 26*)

projection level, and the screen is easily adjusted to the height desired. The mildew- and flame-resistant White Magic crystal-beaded projection screen surface is built into an octagon-shaped metal case finished in Hammerloid blue. The screens are available in four square and four rectangular sizes. Prices of rectangular screens: 30 x 40 in., $24.75; 37 x 50, $31.25; 45 x 60, $38.50; 52 x 70, $47.25. Prices of square screens: 40 x 40 in., $26.50; 50 x 50, $33.90; 60 x 60, $44.50; 70 x 70, $54.75. An accessory zipper-closed protective case is also available. For more information and free literature containing facts on Da-Lite screens plus hints and suggestions for better screen projection, write:
DA-LITE SCREEN CO., INC.
2711-23 N. PULASKI RD., CHICAGO 39

Brownie Holiday Box Camera

Priced lower than any other camera in the Kodak line, the new Brownie Holiday box camera features simplicity of operation. It takes 8 pictures on 127 film, and can be used with Kodacolor outdoors under bright light conditions. It has a fixed-focus lens in a single action shutter with a speed of 1/45 sec. Since the camera is designed for outdoor use only, it has no provision for flash or time exposures. It requires no adjustments.



Other features include: eye-level viewfinder, and shutter release on top of camera for easy operation. The camera body is made of brown plastic, with gray satin metal front plate and metal trim. Available accessories include close-up attachment, cloud filter, and Field case. Price of Holiday camera, including braided rayon neck strap, $4.25. For additional information write:
EASTMAN KODAK CO.
343 STATE ST., ROCHESTER 4, N. Y.

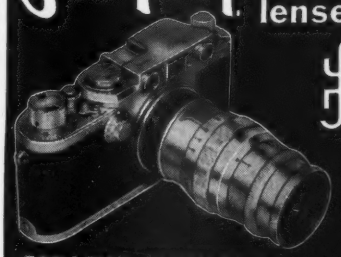
Da-Lite UNiPOD Camera Support

The Da-Lite UNiPOD is a lightweight, one-legged camera support which can be used in place of a tripod. It accommodates standard still and movie-cameras. It extends from 35 to

(*Continued on page 32*)

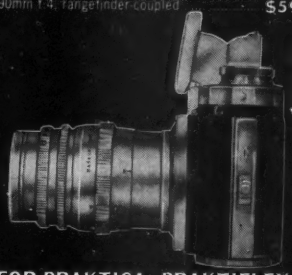
for shining results use...

Sun Telephoto lenses



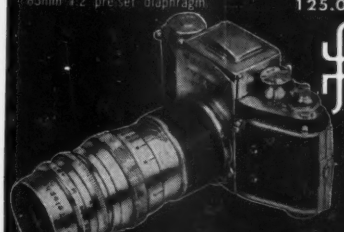
FOR LEICA, CANON, NICCA

90mm f:4, rangefinder-coupled	$59.95



FOR PRAKTICA, PRAKTIFLEX FX

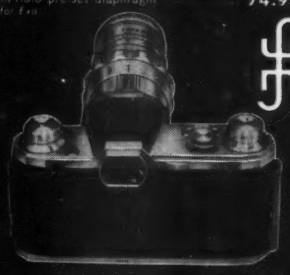
90mm f:4	$51.95
90mm f:4 pre-set diaphragm	64.95
135mm f:3.8	59.95
135mm f:3.8 pre-set diaphragm	74.95
85mm f:2 pre-set diaphragm	125.00



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*90mm f:4 pre-set diaphragm	64.95
*85mm f:2 pre-set diaphragm	125.00
135mm f:3.8	59.95
135mm f:3.8 pre-set diaphragm	74.95

*also for Exa



FOR PENTACON, CONTAX S, D, DA

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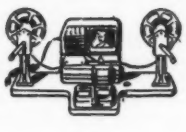
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KARDON. ctd F2 Ektar. wc	129.50
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Same. RAPAX shutter. wc	57.50
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35 mm BALDINETTE

35mm BALDINETTE, ctd F3.5 lens, Delayed-Action Syncro shutter to 1/200th With Case & Flashgun

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2¼ Sq. Twin-lens Reflex
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ASA Syncro Shutter
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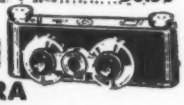
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- 300 W —Blower-Cooled
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- Semi Automatic Changer

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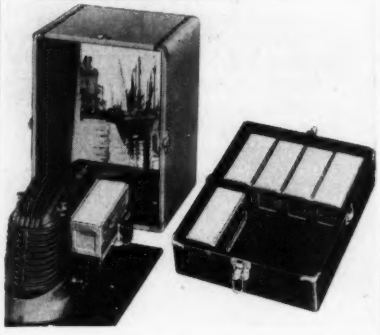
NEW PRODUCTS

(*Continued from page 30*)

60 in. Weight is 1 lb. Instructions for use are printed on the unit's package. Price, $6.50. For additional information write:
DA-LITE SCREEN CO., INC.
2711-23 N. PULASKI RD., CHICAGO 39. ILL.

Baja Carrying Cases Improved

All Barnett & Jaffe Baja Royal slide projector cases now have the Bajacolor miniature screen as an integral part. This silver type screen is said to give good color rendition. It can be used



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BARNETT & JAFFE
6100-10 N. 21ST., PHILA. 38, PA.

Rolleigrid Field Lens

A Rolleigrid field lens of the Fresnel type is available for use with the Rolleiflex and Rolleicord cameras to increase brightness of the ground glass image. The unit slips easily into the camera over the ground glass. Made of hard, clear plastic, the Rolleigrid has closely spaced grooves to minimize any effect on the viewing image. Critical focusing is achieved through a clear center spot. Price, including case, $4.95. For more information write:
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Edinex Camera Outfit

The new 20-piece Edinex camera outfit includes a 35mm Edinex camera with Steinheil Culminar f/2.8, four-element coated lens. Also included are a leather case, three rolls of 36-exposure black-and-white film, an imported flashgun with bulb ejector, eight Westinghouse flashbulbs, two Eveready batteries, a Wirgin (extinction type) exposure meter, a photo handbook, a flash calculator, and a bayonet adapter for midget bulbs.

The Edinex 35mm camera features a Pronto shutter with four speeds (1/25, 1/50, 1/100, and 1/200) plus

(*Continued on page 34*)

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"World's Most Popular 35mm Camera"

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Argus C-3 with carrying case, flash and Telephoto Lens.....$129.45
Sandmar Telephoto Lens for Argus C-3..... 59.95
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ARGUS C-4

"America's Finest, Most Distinguished 35mm Camera"

The Argus C-4 has a wealth of fine precision features: A truly great lens—the color-corrected anastigmat Cintar f2.8; lens coupled rangefinder combined with a picture window viewfinder; super-accurate shutter . . . 1/10 to 1/300 second—perfect complement to the critically sharp lens; built-in flash synchronizer that permits use of all types of bulbs at all shutter speeds; film wind coupled to shutter to prevent double exposures.

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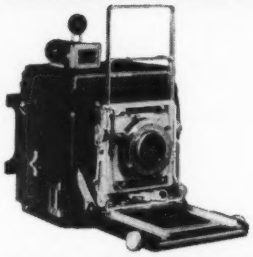
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	f3.5 Zeiss Tessar	349.00	309.00
	f3.7 Ektar	349.00	309.00
3¼ x 4¼	f4.7 Schneider Xenar 5"	313.00	268.00
	f4.7 Ektar 5"	323.00	278.00
	f4.7 Optar 5¼"	333.00	288.00
	f4.5 Zeiss Tessar 5¼"	339.00	294.00
4 x 5	f4.7 Schneider Xenar 5"	318.00	273.00
	f4.7 Ektar 5"	328.00	283.00
	f4.7 Optar 5¼"	338.00	293.00
	f4.5 Zeiss Tessar 5¼"	344.00	299.00
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PRAKTIFLEX FX
Combination Offer

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Praktiflex FX Flashgun (D)	13.50
Regular List Price	$168.15

WESTEN'S PRICE $139.00

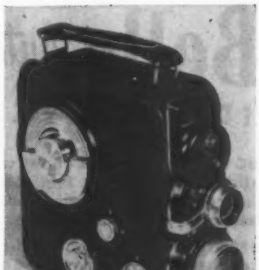
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Here is the 35mm single-lens reflex camera that takes the guesswork out of photography by showing the exact picture you are going to get before you expose the film.

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The 8mm MOVIE CAMERA THAT THINKS FOR YOU!



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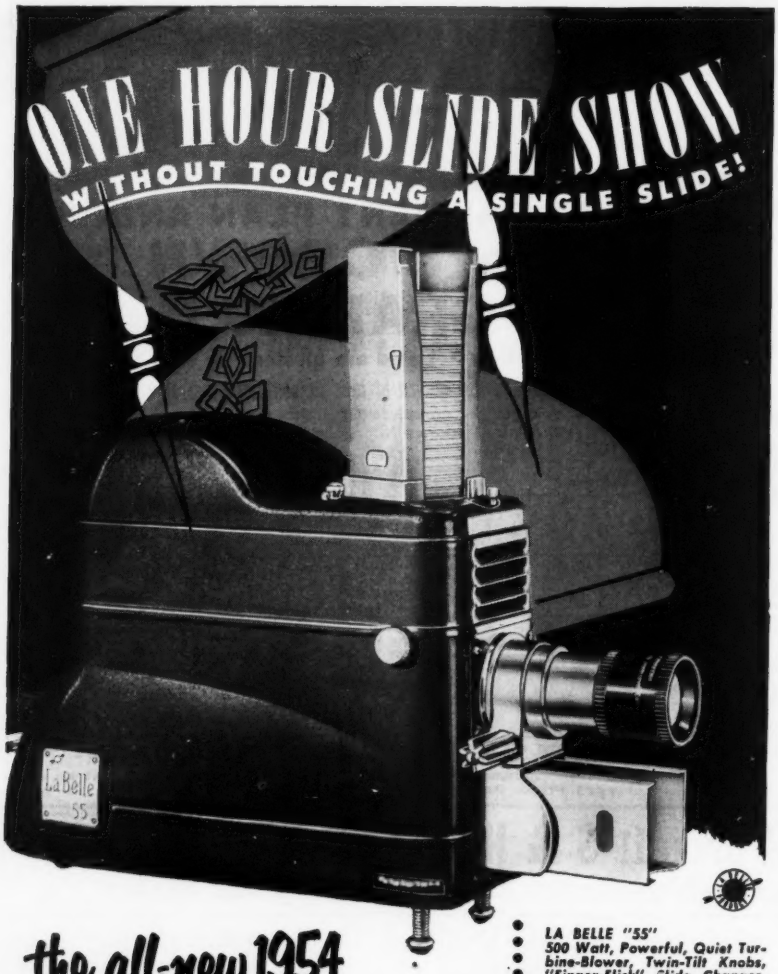
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SLIDE PROJECTORS

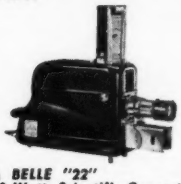
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NEW PRODUCTS

(*Continued from page 32*)

bulb, and has a built-in self-timer. Built-in flash synchronization is for speeds up to 1/100 using No. 11 bulbs, or No. 5 bulbs with the bayonet adapter. The camera is made in the Western Zone of Germany. Price of complete outfit, $59.50. For additional information write:
CAMERA SPECIALTY CO., INC.
705 BRONX RIVER RD., BRONXVILLE 8, N. Y.

Flexaret Twin-Lens Reflex Camera

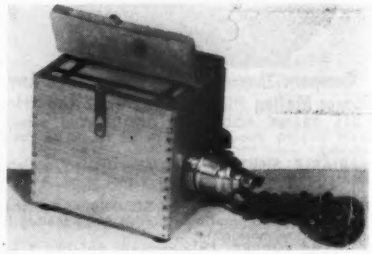
The Crown Flexaret 2¼ x 2¼ twin-lens reflex camera is available again with all the features of the previous model. Made in Czechoslovakia, the



camera has a semi-automatic crank-lever film transport, f/3.5 Mirar lens in Prontor-S shutter, speeds from B to 1/300 sec. The body is made of lightweight die-cast aluminum and magnesium alloy. Price $99.88. For more information, write:
BIBER FOTO CORP.
153 WEST 23 ST., NEW YORK 11, N. Y.

New Contact Printer

A new contact printer (*illustrated*) accepts all negative sizes from 35mm to 2¼ x 3¼, and features a center-hinged platen and adjustable bands for



various film sizes. The wood constructed unit is made in the Western Zone of Germany. Price, $5.95. For more information, write:
SPIRATONE, INC.
49 WEST 27 ST., NEW YORK, N. Y.

Accura Tripod Extender

The new Accura tripod extender is a sturdy tube which fits on top of any tripod with standard screw threads and

(*Continued on page 39*)



TAKE PERFECT FLASH PICTURES AUTOMATICALLY

BOLSEY SET-O-MATIC

World's most gifted cameras

BOLSEY SET-O-MATIC THREESOME:
B-22 SET-O-MATIC CAMERA, B-C FLASHGUN, TOP GRAIN LEATHER CARRY CASE **$99.75***

BOLSEY THREESOME:
B-2 CAMERA, MODERN DESIGN FLASHGUN, TOP GRAIN LEATHER CARRY CASE AMAZING VALUE **$79.50***





BOLSEY B-22 SET-O-MATIC CAMERA:
WITH EXCLUSIVE AUTOMATIC DIAPHRAGM COMPUTER FOR PERFECT FLASH PICTURES AUTOMATICALLY: 25 OTHER QUALITY FEATURES
$79.50* *PRICES INCLUDE FED. TAX

THIS YEAR – with the addition of SET-O-MATIC – Bolsey is truly an *exclusive* Christmas gift—world's first and only camera that takes perfect color or black-and-white flash pictures *automatically*—as well as brilliant daylight pictures!

In any Bolsey model, you get one of the finest 35mm photographic precision instruments – with more quality features than any other camera in its price range.

See the *complete* Bolsey line at your dealer's *today*. Write for Free Catalog to Dept. M-12.

BOLSEY

BOLSEY CORPORATION OF AMERICA bolsey 118 EAST 25 STREET, NEW YORK 10

BRUMBERGER GUIDEF

YOUR CAMERA

STEREO

35MM

BANTAM

2¼" x 2¼"

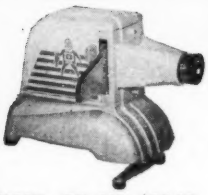
MOVIE AND TAPE RECORDING

PROJECTORS



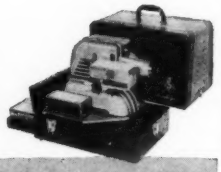
#1405 FLEETWOOD **$69.50**
300 watt blower cooled. 5" f:3.5 lens. Choice of carrier for single frame of stereo binder, 2" x 2" or 2¾" x 2¾" binder. Two-switch control, vertical and horizontal tilt.

#1422 RIVIERA **$59.50**
Similar to #1405 above, but with single switch and 5" f:4 lens.



#1307 BEL-AIR $59.50
Exceptionally brilliant. 300 watt blower cooled, single switch, 5" f:4 lens. Choice of carrier for stereo binder single frame, or 2" x 2" binder.

#1363 AUTO-MAT
$70.50
Includes Airequipt Automatic Slide Changer and 1 magazine for 2" x 2" binders only. Single switch, 5" f:4 lens. Manual stereo and 2" x 2" carriers can be used. (Case extra)



CASES



#C-11–Holds Models #1405, #1422, #1307–$9.95

#C-12–Holds all models with Airequipt Changer and 10 magazines–$14.95

LENSES

NUMBER	#353	#354	#355	#405	#407	#409
FOCAL LENGTH	3"	4"	5"	5"	7"	9"
SPEED	f:3.5	f:3.5	f:3.5	f:4		
PRICE	$22.00	$20.00	$17.50	$10.00	$25.00	$32.00

EXTRA CARRIERS

#128
$3.95
For single frame of stereo binder.

#133
$3.95
For 2" x 2" binders.

#144
$3.95
For 2¾" x 2¾" binders.

VIEWE



#1265 (less batteries)
$9.95
Brilliant, sharp 3-D image. Push-button light switch, optically ground lenses, pinpoint focusing. For even the smallest hand!



#1151 **$2.49**
Compact "previewer" for 2" x 2" slides fit into #1050, #1149 or #1150 slide files. Prevents upside-down projection or mixed-up slides. 7 watt bulb, 6 ft. cord.



REELS & CANS



Reels grip film after a ¾ turn. Footage marks at 50 ft. intervals

	SIZE	REELS		CANS
#1018	8mm.	200 ft.	.45	.45
#1019	8mm.	300 ft.	.55	.55
#1020	8mm.	400 ft.	.55	.55
#1024	16mm.	200 ft.	.45	.45
#1026	16mm.	400 ft.	.55	.55

REEL CHESTS



A touch of the finger moves selected film forward. Exterior and interior index cards.

	CAPACITY	PRICE
#1008	12– 8mm. 200' reels & cans	$6.50
#1009	12– 8mm. 300' reels & cans	$7.50
#1010	12– 8mm. 400' reels & cans	$7.95
#1016	9–16mm. 400' reels & cans	$7.50

FOR RECORDING TAPE

Tape	Can	Chest
5" dia.	#1018 can	#1008
7" dia.	#1020 can	#1010

DEFOR CAMERA OWNERS

You'll enjoy owning the Brumberger products that go with your camera.

How to read chart:

Every item in the white areas to the right of your camera applies to your camera. For example Projectors #1405 and #1422 can take stereo, 35mm, Bantam and 2¼ x 2¼ slides.

E W E R S

tteries)
$9.95

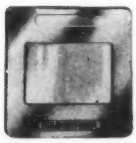
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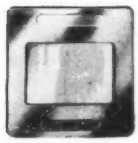
BINDERS



#1166 Box of 24 **$4.50**
All steel with glass, self-aligning, self-centering. Simple snap assembly. Bulk prices on request.



#1156 Box of 20 **$1.79**
Protects slides against fingerprints, scratches, dust.
#1157 Box of 120 **$8.95**



#1154 Box of 20 **$1.79**
Rounded corners for easy fit into automatic or manual projectors.
#1155 Box of 120 **$8.95**



#1158 Box of 12 **$1.89**
Simple snap assembly. Special panel takes ink marking.
#1159 Box of 72 **$9.95**

SLIDE FILES



#1111 **$3.95**
Single-tier, for 50* metal or glass binders (in groups) and stereo viewer.
#1115 **$6.50**
Two-tier, for 115* metal or glass binders and viewer.
#1116 **$6.50**
Two-tier, for 147* metal or glass binders (no viewer).
*Holds twice as many ready-mounts.



#1150 **$2.95**
All steel, holds 300 cardboard or 150 glass binders.
#1149 **$3.49**
For group filing, with 12 dividers. Holds 660 cardboard or 330 glass binders. Extra div. 5¢ ea.
#1050 **$1.98**
For 100 cardboard or 50 glass binders. Index card and numbered strips.



#1125 **$3.95**
For 2½" x 2½" binders. Holds 250 cardboard or 125 glass.
#1100 **$3.95**
For 2¾" x 2¾" binders. Holds 200 cardboard or 100 glass.

SLIDE CABINETS AND HOUSING

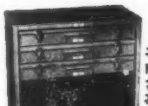


#1096 **$24.95**
Holds 450 metal or glass stereo binders, or 900 Ready Mounts. 6 drawers hold slides in individual partitions.



#1094 **$24.95**
Six drawer cabinet. Holds 1980* 2" x 2" glass slides by subjects.
*Holds twice as many Ready-Mounts.

#1093 **$24.95**
Six drawer cabinet. Holds 900* 2" x 2" glass slides in individual partitions.



#1092 **$9.95**
Housing only. Holds a total of six #1149 and/or #1150 and/or #1032 files.

FILM STRIP FILE, CABINETS AND HOUSING

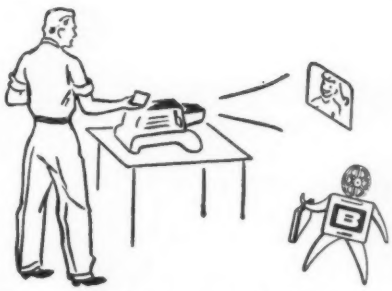




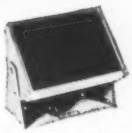
#1032 **$2.95**
Holds 32 film strip cans in individual compartments.



#1095 **$24.95**
Six drawers, for 192 film strip cans.



DARKROOM EQUIPMENT



#1860 **$5.95**
5" x 7" DARKROOM SAFELIGHT. Light-tight. Hinged door for easy change with standard 5" x 7" filters. Use as viewing unit, retouching stand or light table — on table top or mounted to wall or ceiling. Amber filter included.
Red, green, amber, clear, white or opal glass filters. **98¢ ea.**



#1057 **$22.00**
5" x 7" CONTACT PRINTER. The last word in contact printers! With 7½ watt bulb.



#1810 **$10.95**
PHOTO PAPER SAFETY CHEST. All steel, light-tight. Opens easily. Closes automatically. Three 8" x 10" shelves, four 5" x 7" shelves. Each holds 1 gross double-weight paper.
#1814 **$19.95**
For 11" x 14" papers. Each of top 4 shelves holds 1 gross double weight paper. Extra wide lower shelf.



#211 **$7.50 SET**
INTERCOM DARKROOM PHONES. Use up to 100 ft. apart. Buzzers for signaling. Uses standard flashlight batteries. Incl. wire, but not batteries.



#1225

$6.50

Built-in adapter centers all slides from 35mm. through 2¾". Enlarges brilliantly. Incl. bulb, on-off switch, 6 ft. cord.



MISCELLANEOUS

LANTERN SLIDE FILE

#1075 **$3.95**
For 3¼" x 4" binders. Holds 150 cardboard or 75 glass.



REDUCING ADAPTERS

#1034 **98¢**
For using smaller film sizes in your 4" x 5" film pack adapter. Holds 3¼" x 4¼" film packs.

#1045 **98¢**
For 9 x 12 cm. film packs.

AT YOUR DEALER'S OR . . . if he is out of stock . . . MAIL COUPON

BRUMBERGER • Thirty Four 34th St., Brooklyn 32, N. Y.

Gentlemen: Please ship me the items circled

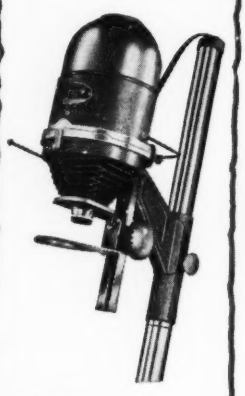
	Quant.		Quant.		Quant.		Quant.		Quant.		Quant.		Quant.		Quant.
C-11		354		1010		1032		1093		1116		1156		1307	
C-12		355		1016		1034		1094		1125		1157		1363	
128		405		1018		1045		1095		1149		1158		1405	
133		407		1019		1050		1096		1150		1159		1422	
144		409		1020		1057		1100		1151		1166		1810	
211		1008		1024		1075		1111		1154		1225		1814	
353		1009		1026		1092		1115		1155		1265		1860	

INSTRUCTIONS.....

I enclose check (money order) for $..... (add 3% sales tax if you live in New York City)

Name..... Address.....

City..... Zone..... State.....



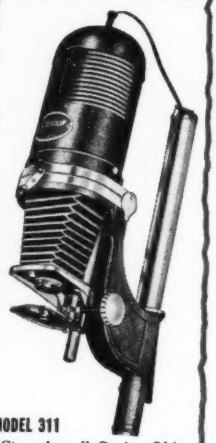
MODEL 135
"Store-Away" Miniature for 35mm and Bantam. Condenser 51mm. F4.5 lens.



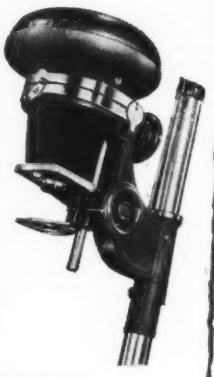
MODELS 269 and 279
"Store-Away" Junior. 2¼x 3¼. #269 diffusion. #279 condenser. F6.3 lens.



MODEL 269 CL
"Store-Away" Cold-Lite Junior. 2¼x3¼. Cold-lite illumination. F6.3 lens.



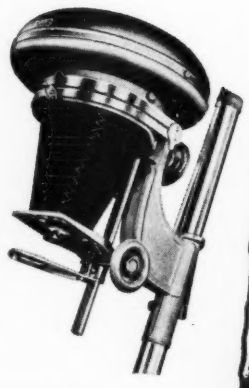
MODEL 311
"Store-Away" Senior. 2¼x 3¼. Condenser system. F4.5 lens. 36" post.



MODEL 315 CL
2¼x3¼. Cold-lite illumination. F4.5 lens.



MODELS 450 and 470
4x5. Diffusion and condenser illumination. 5½" F4.5 lens.



MODEL 450 CL
4x5. Cold-lite illumination. 5½" F4.5 lens.

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Most Complete Line of ENLARGERS

WITH THREE SOURCES OF ILLUMINATION

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$24.95 LIST to $129.50 LIST

Used by Amateurs and Professionals

Every Federal offers more for your dollar than any other enlarger on the market. In rigidity, precision, versatility, convenience, and simplicity of operation, Federal Enlargers are, and always have been, unrivalled. The perfection of photographic quality in the prints they produce is so far beyond criticism that Federals are the equals of enlargers costing *many* dollars more. The price for each Federal Enlarger is for the complete unit, including its fine anastigmat enlarging lens, ready to turn out perfect prints the very day you buy it. And behind the purchase stands the integrity, responsibility, and high reputation of a leading manufacturer of fine photographic and electronic instruments.

Prices slightly higher on the West Coast

Federal is America's Greatest Enlarger Value

FEDERAL®

FEDERAL MANUFACTURING & ENGINEERING CORPORATION

Photographic and Electronic Instruments

213 STEUBEN STREET **BROOKLYN 5, NEW YORK**

L-26

NEW PRODUCTS

(Continued from page 34)

extends tripod height between 7 and 12½ in. The brass-made, chrome-finished extender locks in position between these two heights, and has a parallax correction indicator. A standard thread tripod screw on top of the unit accepts the camera. Price, $1.95. For additional information, write:
ACCURA INDUSTRIES
67 FOREST RD., VALLEY STREAM, N. Y.

Revere Stereo Flash Unit

The new Revere BC Flash 24 is especially designed for use with the Revere 33 Stereo camera, which is synchronized for type M bulbs at ½ to 1/25 sec., and type F bulbs at ½ to 1/100 sec.

It features a hinged flash shield with a frosted diffusion disk for softer lighting, an extension socket for standard



bayonet extension, and a socket in the base for a tripod or extension arm. The flash contact attaches to the accessory clip on top of the camera. The unit operates on a 22½ volt photoflash "B" battery. Price, $15. For additional information, write:
REVERE CAMERA CO.
320 EAST 21 ST., CHICAGO 16, ILL.

Kodak Master 8 x 10 Camera

The new Kodak Master camera is an 8 x 10 view camera which can also be adapted for use with smaller size film. The ground glass is etched to indicate 5 x 7 and 4 x 5 film sizes and has diagonal corner lines which the photographer can see through in order to check cut-off.

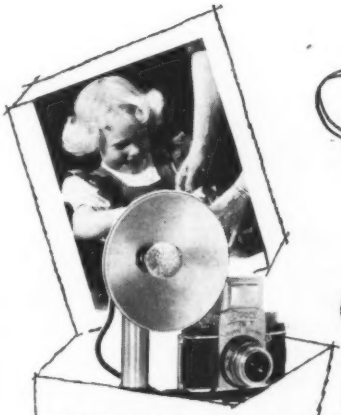
The camera features tilting back and front with forward or backward motion up to 30 degrees, horizontal swing in front 20 degrees right or left, and a horizontal swing in back 12 degrees right or left. The rising-falling adjustments on the front of the camera permit a 4-in. rise or 2¼ in. fall. A vernier screw on the front provides for fine adjustment of ½ in. in either direction. In addition the entire front assembly can be moved laterally 2¼ in. in either direction and locked in any intermediate position. The camera pro-

(Continued on page 44)

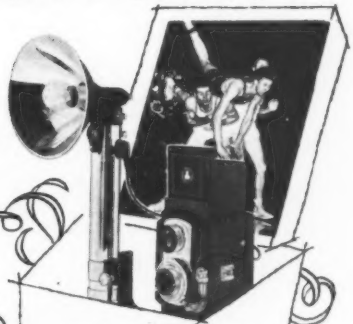
make it a happier holiday

with... Heiland

FLASH EQUIPMENT



SYNCHRO-MITE
Ideally suited for everyday amateur use, this well-made unit will help you flash good pictures at low cost.



PRESS MODEL "SR"
For professionals or serious amateurs who want accurate synchronization, off-camera flash and maximum flexibility.

Louisville Courier Journal Times



Earl Theisen

SYNCHRO CUSTOM
A versatile unit for top amateur performance. Use on several cameras simply by changing brackets and cords.

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6030

SPIRATONE CHRISTMAS SHOPPING GUIDE

PLAY SAFE—BUY EARLY
ON THE AFTER-CHRISTMAS EXCHANGE PLAN

Only Spiratone offers you this generous plan; the answer to the eternal Christmas gift problem. Anything you buy between now and New Years can be exchanged for virtually anything else from our large stock, just as long as you write us to that effect before January 4th, 1954. Request free Exchange Certificate with your order—your assurance for complete satisfaction on Spiratone mail-order purchased gifts.

FOR COLOR / FOR BLACK and WHITE Spiratone AUXILIARY TELEPHOTO AND WIDEANGLE LENSES HAVE PROVEN A MUST FOR 35mm



$29.95 Set of Telephoto and Wideangle lenses in double leather case, for any camera listed. $16.95 each lens

For these Cameras: Argus C2, C3, C4, 21, Bantam, Boisey B, B2, C, B22, C22, Contessa 35, Edinex, Kodak 35 (RF), Mercury II, Perfex, Polaroid Land, Pony 828, 135, Retina I, II, Signet, Vito and most other 35MM cameras.

NEW! MATCHING TELEPHOTO AND WIDEANGLE FINDERS, for use with auxiliary lenses. Can be used handheld or fit accessory clip of Retina, Contessa, etc. For Argus C3, easily installed accessory clip $1.00. Finders are chromefinished, precision made. EACH $3.95. Both for $7.49.

FILTERS: Your choice of medium yellow*, green*, orange*, red* haze*, photoflood*, type A, UV-16, UV-17 and sky-light for use with Spiratone lenses. Each filter. $1.00

Wideangle Finder Attachment for non-reflex 35MM and 828 cameras. $1.95

When ordering, be sure to state what camera and lens you have.

PROVEN FEATURES STILL AVAILABLE DESPITE NEW LOW PRICES



- Extra-hard S-coating
- Full color correction
- Free genuine leather case
- Lifetime Service Guarantee
- No change in exposure or lens opening necessary

*TAX REDUCTION SPECIAL

FREE: Your selection of any two of the filters marked * with every Spiratone aux. lens ordered. With order for set, select four free filters or pay only $4.98 and receive all ten filters listed.

BRAND NEW FEATURES NOT AVAILABLE BEFORE



Telephoto Finder Mask, supplied free of charge with every lens, for every non-reflex 35MM camera.

All lenses furnished with either built-in or separate filterholders (save $1.25 or more per lens!) Interchangeability of adapters, so that one lens may often be used on several different cameras.* Scientifically designed means of attachment of auxiliary lens to camera — every adapter expressly fitted for your camera.

*If you wish to purchase a lens or set of lenses to be used on two or more cameras, write us what your problem is, and we will try to furnish you with that model which can be adapted for use with your particular cameras. Each lens is furnished for use with one camera only —additional adapters are $1.25 each.

Shipping cost, for 1 lens 25c for set of lenses 65c

FREE 12 Page Booklet Tells All About Auxiliary Lenses, Write For It!

DON'T MISS XMAS OFFER ON 4th PAGE

POLARIZING FILTER Series V $2.49

21.5mm $2.00 — Ser. VI $2.98 — Ser. VII $3.98

The only sky-filter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes; increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscocolor and all black and white films. Fits standard filterholders.

Formerly, you had to pay $6.75 for a Series VI, $5.75 for a Series V polarizing filter—Spiratone brings your cost down to less than half!

Polarizing filters are delivered in leather-like snap-button compartment cases (except as below) at no additional cost.

GIGANTIC SALE IN OPTICAL GLASS
FILTERS AND CLOSEUP LENSES

Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, haze, skylight, Type A or Photoflood conversion, UV15, UV16, UV17. PLUS 1 (20" to 38") PLUS 2 (13" to 20"), PLUS 3 (10" to 13"). Shipping Cost one to six filters 10c.

Ser. V ea. . $1.00
Ser. VI ea. . $1.25
Ser. VII ea. $2.00

Avail. in "Deluxe" only: Lt. yel., #10, #11, #12, #2A, #2B, #85B, #81, #81A, B, C, D, EF, 1-D, 2-D, & all of above.

DELUXE FINISH (made for us by one of the best known filter mfrs. in this country).

Ser. IV ea. $1.15
Ser. V ea. $1.39
Ser. VI ea. $1.59
Ser. VII ea. $2.39



FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V or VI filters (incl. polarizing) and closeup lenses. Cases cost regularly $1.50 (Ser. VI). $1.25 (Ser. V).

MAGNIFYING HOOD $2.95
for all twin lens reflex cameras



Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing. Instantly removable and collapsible. For Rolleis, Graflex 22, Ricohflex, etc. Postpaid

COMB. OFFER: Magnifying Hood plus Fieldlens $4.59

A sensational Spiratone Exclusive worth 2½ times as much!

FIELD LENS—$1.95



A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass. Postpaid:

For Rolleiflex, Rolleicord, Ciroflex, Argoflex, Kodak Reflex, Ricohflex, any groundglass 2¼ x 2¼ or smaller.

Famous German
WIDEANGLE FOR 4" x 5" $21.95

in famous Prontor-Synchro shutter

Commercial photographers and advanced amateurs alike have waited for just such a buy! Made by Leitmeyr, an old-time German optical manufacturer, the 105mm f:6.8 coated wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered". It covers approximately 85 degrees, and one half of the lens can be removed, converting it into a telephoto of double the focal length. The popular shutter has eight speeds and B; delayed action and built-in flash. Shipg. Cost 35c.

Lensboard, with proper opening, for Speed Graphic, $2.00, Busch $2.40 State model.

120mm f:6.8 Leitmeyr wideangle lens, $29.95 for 5x7", in Prontor shutter.....

65mm f:6.8 wideangle lens, for 2¼"x3¼" press cameras, such as Graphic, Busch, in latest type Prontor S synch shutter..... $29.95

SENSATIONAL VALUES IN 135MM TELE LENSES



For Kine Exakta, Praktica, Praktiflex FX, Contax S, D, DA, Pentacon 135mm Sun f:3.8 Telephoto lens for Praktica, Praktiflex FX, PLUS Eye-Level Prism Finder or Bellowscope Jr. $59.95

135mm Sun f:3.8 Telephoto lens for Kine Exakta, PLUS Roofprism finder for models V, VX or AC Electronic Flash $69.95

135mm Sun f:3.8 Telephoto lens for Contax S, D, DA, PLUS Bellowscope Jr. $59.95

For preset diaphragm lenses, add $15 to prices.
Deluxe Leather Case for 135mm lens $5.75
Shipping Charge, per lens set, $1.00

WRITE FOR FREE NEWSLETTER ON PRAKTICA AND KINE EXAKTA ACCESSORIES

Famous Make German Doppel-Anastigmat
8 f:4.5 PRESS TELEPHOTO $34.95



Made by Leitmeyr, old-time German Ppd. manufacturer of lenses for press cameras, this fast, coated telephoto lens in barrel can be used with any 4x5 camera with a double extension bellows and a focal plane shutter. Excellent for portraits because of its fine perspective, this lens is equally suited for distant subjects—sports, animals, scenic subjects.

240mm f:4.5 Leitmeyr $49.95
300mm f:4.5 Leitmeyr $59.95

Unbelievable Savings on Coated, Color-corrected
8MM TELEPHOTO—WIDEANGLE 'PACKAGES'



PACKAGE A 1½" f:1.9 3X focusing telephoto (clickstops, depth of field scale), plus 6mm f:1.8 extreme wideangle (six elements, click-stops, filterholder) $59.95

PACKAGE B 1½" f:3.2 3X focusing telephoto, plus 6mm f:1.9 extreme wideangle..... $49.95

PACKAGE C 1½" f:3.2 3X universal focus telephoto, plus 7mm f:2.5 4X wideangle $35.95 (clickstops, filterholder) .....

BONUS: On request with any 'package'—1" f:3.5 2X telephoto, at no extra cost.

Above Spiratone lenses have 'D' mounts, fit virtually all Revere (except 50, 55), Keystone, DeJur, Kodak Reliant Cameras.

Save 50% on Famous German Preset Diaphragm
100MM f:3.5 TELEPHOTO $49.95
for Kine Exakta, Exa, Praktica



A $100.00 value! Lightweight chrome finish mount with depth of field scale, helical focusing from 4 ft. to infinity, friction-controlled preset diaphragm. Popular 2X magnification focal length for moderate telephoto and portrait work. T-coated. 180mm f:5.5 Preset $59.95

Deluxe Leather Case $4.95

ROOF PRISM FINDERS. If bought with 100 or 180mm lenses, for Kine Exakta V, VX, add $20.00, for Praktica, Praktiflex FX, add $10.00.

Brand new, coated, color-corrected
7MM f:2.5 WIDEANGLE LENS for 8MM 19.95

At last—a fine 8mm wideangle lens priced within every movie fan's reach! Covers four times the area of your normal lens, makes movie-taking indoors, of large groups, in limited space or wherever greater coverage and an enormous depth of field are desirable, simple and effective. Chrome finish, click stops, D or B&H mount.



6MM f:1.9, an extremely fast extreme six-element wideangle lens with clickstops, built-in filterholder — designed for the demanding movie fan who appreciates a wealth of features, at the low, low price of $29.95

LAST MINUTE LENS SPECIALS

ENLARGING LENSES
From Germany: 2" f:4.5, coated, clickstops, for 35mm $9.95
From France: 3½" f:4.5, coated, clickstops, for 2½ x 3¼" $12.95

TELEPHOTO AND WIDEANGLE LENSES for Kodak Brownie Movie 8mm camera! Auxiliary lenses specially designed for the recessed optics of this camera. Either lens $9.95, both for $17.95.

Just received in time for Christmas!
PHOTOELECTRIC EXP. METER $7.95

From Japan comes a most compact (1½" x 1" x 2") yet extremely sensitive photoelectric exposure meter which competes in accuracy with the finest and most expensive meters. Calibrated in ASA speeds (from 6 to 200), for lens openings from f:1.4 to f:32, the meter measures reflected and incident light, comes complete with handy everready leather case and instructions. Truly an exceptional value!

Shipping charge 15c

Big Sale on Imported
CUT FILM HOLDERS. 6½x9cms 83¢ ea. in lots of 12

$1.00 Each—6 for 5.29—12 for 9.96

Ship. Cost 10c, 35c, 50c

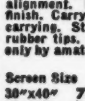
Here is an unusual opportunity for the owner of 6½x8cm Ihagee, Voightlander (Avus). Zeiss Ikon, Recomar, Agfa and other popular make cameras to get quality French cutfilmholders at half the usual cost. Designed as plateholders, with cutfilm sheaths in each for easy loading, these rugged, all-metal holders are perfectly lightproof, easy to load and smooth in operation

2X AUXILIARY TELEPHOTO $7.95



Because prime telephoto lenses for 8mm and 16mm are now available at such low prices, we are forced to sacrifice our stock of 2X Morton telephoto lenses way below the manufacturing cost. The Morton coated 2X telephoto is acknowledged as one of the finest aux. lenses made. Tens of thousands were sold at the $40.00 list price. The Morton has a focusing mount, is fully color corrected and accommodates Series VI filters with its built-in retaining ring. While designed and available to fit most normal ½" Wollensak and Elgeet 8mm lenses and the 16mm Kodak 1" f:1.9 lens, enterprising photographers will find the lens adaptable for use with many others including telephoto and 35mm lenses for excellent telephoto effects. Don't miss this opportunity—act fast! Two for $14.95 *Ship Cost 15c*

Lowest Prices Ever! Portable, Crystal-Beaded
30 x 40 TRIPOD SCREEN $6.89



Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans: Crystal-beaded pyroxilyn surface; screen raises and lowers on elevating rod, assuring positive alignment. Metal can has beautiful scratch-resistant finish. Carrying handle sets automatically for balanced carrying. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size	Appr. Shpg. Wt.	
30"x40"	7.69	10 lbs.
40"x40"	9.18	11 lbs.
37"x50"	10.64*	14 lbs.
60"x50"	12.97*	15 lbs.
52"x70"	24.93*	

These screens are shipped by us Express (freight costs collect) within U.S. — other screens can be shipped P.P. or Express.

LEICA-CANON 135MM LENS SPECIALS

Popular 135mm f:3.8 rangefinder-coupled coated COLINAR in new satin lightweight mount, one of the sharpest 135mm lenses made, regardless of cost. Saving

PLUS	Over List
135mm finder and Super-Nooky $69.95	$25.00
or PLUS 28mm to 135mm Zoom Finder and Super-Nooky 79.95	36.00
or PLUS Reflex Housing and Super-Nooky 89.95	36.00



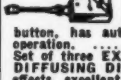
Super-Nooky couples rangefinder to highly corrected closeup lens, permits rapid closeup focusing from 20" to 38". State normal lens you have when ordering. $19.95

Leather Case for 135mm lens $5.75.

Individual accessories for Leica and Canon are also available at rock-bottom prices:



Accura REFLEX HOUSING, shows upright enlarged image through extra bright magnifier, mirror jumps up when shutter is released. Ideal for parallax-free closeup, tele, scientific photography. $39.95



Telephoto, normal and wideangle FINDERS, with parallax correction, leather cases, available for 35mm, 50mm, 85mm, 90mm, 135mm $6.95

SELFTIMER, fits over Leica release button, has automatically retracting pin for smooth operation. $2.95

Set of three EXTENSION TUBES, metal..... $3.95

DIFFUSING DISKS, 36mm and 42mm, give pictorial effects, excellent for portraits. $1.49

LENS CASES for all Leica Lenses: 35mm, 50mm $3.95, 90mm $4.95, 135mm $5.75.

FRESH SAFETY GUARANTEED

35mm BULK FILM

AND CARTRIDGES

PRIVATE BRAND **35MM COLORFILM 4½¢** per transp. incl. processing

Yes, Spiratone brings your colorfilm costs way down, but not with surplus or off-color stock. Now the finest, freshest Private Brand colorfilm can be yours at ¼ of the usual cost. Daylight (ASA 10) or Tungsten (ASA 16) Types. Use same correction and conversion filters as with Kodachrome.

35MM, IN METAL CARTRIDGES
20 exp., ea. $1.98; 3 for $5.49; 6 for $10.69
36 exp., ea. $3.59; 3 for $9.95; 10 for $29.95
Prices incl. proc. and mounting of doubleframe transp.

35MM BULK, INCL. PROCESSING
27½ ft. $9.95; 50 ft. $16.95; 100 ft. $29.95
Add postage.

ASA 125 COLORFILM $3.95

FRESH, SAFETY, GUARANTEED

35mm RELOADS IN METAL CARTRIDGES

DAYLIGHT TYPE, 15 EXP.
New ultra speed Supertomic makes possible highspeed color shots, color under poor light, color with great depth of field. 30 exp. $5.95 incl. proc.

ANSCOCOLOR 20 EXP. $1.50
Daylight or Tungsten, Types 235 or 234, same as factory packed spools. Processing, incl. 2X color prnt. per roll $1
8 for $10.50 postpaid

EK PLUS X or PANATOMIC X or SUPER XX 20 EXP
36 Exp. each 60c, 4 for $2. **40c**
Ship. Cost: For 1, 5c; 3 to 5, 20c; 6 to 8, 25c 6 for $2

35MM CINEKROME*, 20 EXP. $2.95

Incl. TWO sets of color transp. —4 day processing
Here is a hard-to-beat offer in a new color film! Cinekrome produces negatives in complimentary colors, from which we furnish TWO complete sets of positive color transparencies (doubleframe size mounted). Cinekrome negatives produce perfect b & w prints, dye transfer prints; Cinekrome positives produce excellent color prints. Available in daylight and tungsten types, ASA 16. 4 for $11.49. *Anscocolor Negative Film

NEW ASA 32 **35mm KODAK NEG. COLOR 20 EXP $2.69**
2 for $5.19
Tungsten (ASA 32) or Daylight (ASA 16), uses Kodachrome conversion filters & produces negatives in complimentary colors. From these, inexpensive b&w prints, color prints and color transparencies can be made, the latter of a quality equaling the finest reversal films. Price includes processing with one set of mounted doubleframe color positive transparencies. 4 for $9.95
An extra set of color slides is available any time at $1.00, but as a special introductory offer, we are supplying this film incl. processing and TWO sets of transparencies at $3.50, three for $10.00. Sh. Ct. 5c per roll: Specify Dayl. or Tung.

35mm DAYLIGHT LOADER $4.95

including five cartridges

IF PURCHASED TOGETHER WITH MINIMUM OF $10.00 WORTH OF BULKFILM.

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. **LOADER**, alone with 5 cartridges, $5.95 Sh. Wt. 4 lb. **FREE FILM TONGUE CUTTER** with your order for $5.00 or more of bulkfilm, or $3.95 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.
BULKFACTS: 27½ ft. yield 8 20 or 5 36 exp. loads; 50 ft. yield 14 20 or 9 36 exp. loads; 100 ft. yield 29 20 or 19 36 exp. loads.
CHRISTMAS SPECIAL Daylight Loader with 5 cartridges plus 100 feet Plus X (our total regular price $9.99)..... $7.99

EK PLUS X, PANATOMIC X or SUPER XX

100 ft. $3.98, 50 ft. $2.29. *Shipping Cost: 30c*

35MM ANSCOCOLOR NEGATIVE BULK 27½ FT. $11.95

Incl. negative processing and positive slides
Combines economy of bulkfilm with practicability of color negative material—your cost per negative and color positive is only about 7½¢ when you buy Cinekrome in bulk. *Shpg. Cost: 10c*

ANSCOCOLOR, 27½ FT. $7.95

Emulsions No. 235 (Daylight) or 234 (Tungsten); same as Ansco's factory-packed cartridges. Not to be confused with other emulsions or outdated stock. Price includes 5 cartridges, 50 ft. (+ 8 cart.) $13.98; 100 ft. (+ 10 cart.) $25.95. *Shpg. Cost: 25c, 35c, 50c.*

WINTER SPECIAL 10% DISCOUNT ON ANSCOCOLOR TUNGSTEN BULK FILM DURING THE INDOOR SEASON — Oct. 15 to March 15. Just take 10% off above prices when ordering tungsten stock.

'DEVELOP YOUR OWN COLORFILM' OUTFIT $11.89
Enjoy the thrill of processing your own colorfilm! Outfit consists of 27½ feet of fresh Anscocolor 35mm (specify Daylight 235 or Tungsten 234), Film Tongue Cutter, eight cartridges, Quart-size Color Developing Kit and Book 'Color Photography Made Easy'. Imagine: Your 20 exp. colorfilm costs you less than $1.50 per roll processing included, and all the fun on top of it! *Ship. Wt. 4 lbs.*

NEW COLORFILM TRIAL PACKAGE 35mm

Contains one each, 20 exp. roll of the 4 different types:	
Private Brand*	$1.98
Kodak Neg. Color, incl. set of transparencies*	2.98
Cinekrome (Anscocolor Negative*) incl. 2 sets of transparencies	2.95
Supertomic ASA 125, 15 exp., Dayl. type	$3.95
Processing Included	$11.86
Specify Daylight or Tungsten Type	
TRIAL PACKAGE BONUS (optional): 1 20 exp. Tungsten Anscocolor reload, reg. $1.50	.50
Shipping Cost 10c	$12.36

Black and White

35MM FINE GRAIN SERVICES

Spiratone 35mm services are used all over the world. They combine extreme economy with expert workmanship and the use of the best materials. Each negative individually exposed on the proper contrast paper.
Prices below include postage.

"SUPER"
Ultra Fine Grain Processing and 3½x4½ doubleweight velvet enlargements, 20 exp. roll.
36 exposure roll $2.08 65 exposure roll $4.15

"MASKOSPOT"
The most highly-perfected 35mm service. Ultra Fine Grain Processing and enlargements on doubleweight velvet or singleweight glossy (please specify which) paper

	3½x4½	3½x5	4x6
36 exposure roll	$2.60	$3.12	$3.66
20 exposure roll	1.68	2.06	2.35

"EXCELSIOR"
Ultra Fine Grain Processing and 3½x4½ glossy enlargements. 20 exposure roll. **$1.15**
36 exposure roll $1.83 65 exposure roll $3.60
The cost of reprinting uncut developed rolls is the same as that for undeveloped rolls.

35mm B&W TRANSPARENCIES

the most thrilling way of presenting your pictures. Printed from your 35mm films (doubleframe or singleframe Mercury size), without changing them in any way. Projection Positives are made on an extraordinarily fine grain film with each negative INDIVIDUALLY exposed. Viewed in a small viewer or projected life-size on a screen, you'll enjoy the wide tonal range, the three-dimensional quality, the sparkling brilliance which only SPIRATONE PROJECTION POSITIVES can reveal in your pictures. Let us make transparencies from your old rolls, too, so you can relive those happy memories! Send us your next 35mm roll for Projection Positive Printing; there is no extra charge for ultra fine grain processing the negatives.

ANSCOCOLOR
72-HOUR PROCESSING + $1
1 2¼x3¼ COLOR PRINT
ENCLOSE TRANSPARENCY FOR FREE PRINT OR ASK FOR PRINT COUPON. 20 EXPOSURE ROLLS (DOUBLEFRAME) PROCESSED AND MOUNTED $1.00

PROJECTION POSITIVES ARE SURPRISINGLY INEXPENSIVE
FROM UNCUT 35MM ROLLS: 20 EXP. ROLL $1.05 36 EXP. ROLL $1.55 65 EXP. ROLL $2.81 From strips having less than six exposures but no shorter than 4½ inches in length, or selected by frame No., each frame 10c

Complete price list of other 35mm services, black and white and color, on request to Dept. PP

METAL SNAKE CHAIN $1.95 postpaid

for Exakta, Leica, Retina, Pony and others
Smoothly suspends camera at chest height for worry-free carrying without cane! Elegant, practical, safe and luxurious—at half the usual cost. *Specify chrome or gold-brass finish.*

German All-Metal **RANGEFINDER $2.95**
Employs super-imposed image system for rapid, accurate focusing from 2 feet to infinity! All-metal construction, leather covering, modern styling.

Time Exposure & Delayed Action Now Added to Every Camera

AUTOKNIPS II $2.95

This most popular of all self timers in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 1 to slow speeds from ½ a second to ten seconds! Was $4.95. Shipg. Cost 10c.
CABLE RELEASES: 4" 25c, 7" 35c, 10" 45c.

CLOSEUPS with the ARGUS C-3

RANGEFINDER-COUPLED, parallax-free closeup becomes simple snapshots with the new **PROXI-FOCUSER** which fits ingeniously over range and viewfinder windows and makes focusing and composing as foolproof as ever.
Plus 1 model focuses to 20"; Plus 2 model from 20" to 13"; Plus 3 model from 13" to 10".
Each Proxifocuser comes in a leather pouch with a matched Ser. V closeup lens to fit filterholder ($1.10, from us). Proxifocuser, with closeup lens, any model $4.95, all three for $13.95
Plus 1, 2, 3 Proxifocusers, with extension tube set (for complete focusing range from 36" to 2") **$18.95.**

EXTENSION TUBES make possible extreme closeups, even to a 1:1 coverage. New extension Tube set contains 8mm, 15mm, 30mm metal tubes, and table showing coverage and setting $5.95 *Shpg. Cost, ea. item 10c*

Read the ARGUS GUIDE.....$1.95

CLOSEUPS

are simple and inexpensive, when you buy your closeup accessories from Spiratone, the only firm specialized in low-cost closeup photography equipment.

deluxe **COPYING STAND $9.95**
Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closeup and copying equipment. Strong enough for a 4x5", yet compact in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x18" metal baseboard practical for large originals. 1½" diameter pole is 36" high. Shipping Weight 11 lbs.

Gooseneck LIGHT ATTACHMENT $5.95
With C clamps fits copystand or enlarger pole. 2 bullet reflectors, $1.00 additional. Ship. Weight 4 lbs.

A Spiratone Exclusive
6 PIECE EXTENSION TUBE SET $7.95
For EXA, KINE EXAKTA. The biggest bargain ever offered in Kine Exakta Extension Tubes — two metal adapters and four metal tubes (5mm, 15mm, 30mm and 45mm) provide the greatest possible range of closeup work, from a 3.4 reduction to a 2.2 magnification! Precision made to please the most meticulous Kine Exakta owner—yet priced at a third of other (and only five piece) imported sets. Ship. cost 25c.

FOCUSING EXTENSION TUBE $9.95
for Kine Exakta, Praktica, Contax S, Leica
Operating like the focusing mount of a lens, these tubes allow a range of 20mm, with no blind spots. Leica tubes are engraved, indicating proper distance from lens to subject. Focusing tubes can be used alone or, if you already own a set of tubes, you will find the focusing tube a most valuable addition to your closeup equipment. Kine Exakta tubes come with necessary adapter.

MINUS LENSES

for telephoto effects
In conjunction with your bellows unit or extension tubes, Minus lenses will effectively produce telephoto effects—a Minus 4 lens will make your 135mm lens into a 270mm lens! Use several Minus lenses in conjunction with each other for varied effects.
Available in Minus 1, 2, 3 and 4 — select any three (prices per 3): Series V $3.60. Series VI $4.35. Series VII $6.00. Shipping Cost 10c. Instructions incl.

EXTREME CLOSEUP STAND $3.95
Makes closeups of coins, stamps, flowers, insects or any other small object with the simplicity of a snapshot of your child! Your camera—any 35mm, 2¼ x 2¼, 2¼ x 3¼ camera—is automatically centered, no focusing necessary, no need to watch parallax. Doctors, dentists, botanists, stamp and coin collectors waited for this accessory! Legs are removable for pocket-size storage. *Shipping Cost 15c*

Parallax-Correcting Close-Up Sets
ROLLEI, CIRO, ARGO, UNI, IKO, ANSCO, KODAK and other twinlens

REFLEX CAMERAS
PLUS 1 SET $3.95; PLUS 2 and 3 SETS, $4.95 ea.
Set consists of matched closeup lenses for taking and viewing lenses, including parallax-correcting prism. Only Spiratone offers you these extremely useful, in fact indispensable sets, at a fraction of the usual cost — yet unconditionally guaranteed. Lenses fit standard filterholders—specify if you have Ser. V or VI. Parallax-correcting lens requires Series V holder for viewing lens, available from us. For Kodak Reflex, Ciroflex, Ikoflex $1.00; for Rollei bayonet f:3.5 $1.75; for Rollei bayonet f:2.8 $2.00; for Argoflex, Unilex (set-screw) $1.40.
Shipping Cost, ea. set 10c

CLOSEUP LENSES for Every Camera

Fit standard filterholders. Complete with simple-to-follow instructions.
PLUS 1 (20" to 36") for portraits, baby shots.
PLUS 2 (13" to 20") for head - and - shoulder shots, copying, child portraits.
PLUS 3 (10" to 13") for copying old photographs, from books and magazines, for more or less extreme closeup work.
21.5mm 75c ea. Series V $1.00 ea., Series VI $1.25 ea. VII. $2.00 ea.
DELUXE STYLE, made by famous mfr., each lens neatly engraved with diopter power:
Ser. IV $1.15, Ser. V $1.30, Ser. VI $1.50, Ser. VII $2.25.
Shipping Cost, ea. set 10c

BELLOWSCOPE JR. $19.95 to Kine Exakta, Praktica, Contax S, Leica
Ship. Cost 55c
Here is the latest and most practical bellows extension unit for 35mm cameras—at the lowest price. Designed along the lines of a double extension bellows camera, it extends to a full 8", yet folds to almost the size of a pack of cigarettes. Leather bellows, double geared tracks, all metal construction. State camera when ordering. Bellowscope Jr. accommodates any lens from 1" focal length for which it is made.

Four Piece EXT. TUBE SET for Praktica, Praktiflex FX, Contax S $6.95
In response to popular demand we had this four piece set made to include, in addition to the usual 5mm, 18mm and 30mm tubes also a 45mm tube, permitting almost 2X magnification. Tubes are all metal, can be used individually or in any combination or with focusing tube (see below). 45mm tube alone (to fit your present set) $2.40.
Shipping Cost: 25c

CLOSEUP-MEASURE with LEVEL $2.49 *Post-paid*
Almost a 'must' for closeup work. The closeup measure fits necessary ends of Leica, Retina, Contessa, most other better cameras, but can also be used handheld. Level helps you maintain perfectly level position whenever necessary. Tapemeasure is graduated in inches and centimeters, 100 cms long.

FREE on request with your order of $3.00 or more, or send 15c. Booklet on closeup photography, containing profusely illustrated article on closeups by Joseph Foldes, depth of field, focusing, magnification, field coverage tables for closeup lenses, extension tubes, one page listing of inexpensive closeup accessories.

TURN PAGE FOR 2 MORE PAGES OF SPIRATONE VALUES

Latest Editions Famous Dr. Tydings

CAMERA GUIDES $1.95 each

If you own one of the cameras listed, you simply MUST have a guide expressly written for YOUR particular camera: not an instruction manual or a highly technical book on formulas, but an easy-to-understand, well-illustrated 128 page of sure-fire how-to-do-it techniques, popular accessories — all for your particular camera. Be sure to state which camera you have—there are twelve different guide books available now;

Ansco Reflex, Argoflex, Argus C, C2, C3, A2, FA, 21, C4, Bantam Special, Bolsey B, B2, C, Bolex L8, H8, H16, Contessa, Contax II, IIA, III, IIIA, Century Graphic, Crown Graphic, Exa, Flash Bantam, Ikoflex, Ikonta 35, Kenflex, Kodak Reflex, Kodak 35 (RF), Kine Exakta I, II, V, VX, Pony 135, 828, Prominent, Reflecta, Retina I, IA, II, IIA, IIB, Rolleicord, Rolleiflex, Ricohflex, Signet, Stereo-Revere 33, Stereo-Realist, Speed Graphic, Uniflex, Vitessa.

New! Guide to MEDICAL and DENTAL PHOTOGRAPHY $1.95

Describes simplified methods of taking clinical, laboratory and Xray photographs, with any equipment. Standardized, preset methods enable physician, dentist or assistant to obtain good results, with no special training! FREE with each Guide Book: Lipstick Camelhair Brush, worth over $1.00. *Shipping Charge, per book, 15c*

Savings up to 50% on **METAL FRONT AND REAR LENS CAPS**



Protect your valuable lenses when not in use—a Rear Lens Cap is one of the most effective means of keeping dust and dirt away from the rear element of your lens.

SCREW IN REAR CAP for Leica, Canon, Praktica, Praktiflex FX, Contax S, D, DA camera lenses (3 for $2.69) **$1.00**

BAYONET REAR CAP for, Kine Exakta, Exa, Contax II, IIA, III, IIIA, Nikon camera lenses (3 for $2.69) **$1.00**

SCREW-IN FRONT CAPS make a perfect seal against any harm, cannot slip or fall off. Made of gleaming smooth satin finish to precise tolerances.

For Argus C2, C3, Bolsey B, B2, C, B22, C22, 35mm and 50 mm Elmar, Retina I and to fit standard Series V adapters. **60c**

For Argus C 4, Signet, Retina II, 50mm Sonnar, Biotar, 58mm preset Biotar and Primoplan, 50mm f:3.5 and 2.8 preset Tessar, 135mm Triotar and to fit standard Series VI adapters. **$1.00**

For 65mm, 90mm, 120mm Angulon, 35mm Biogon, all Canon Serenar lenses, 50mm f:3.5 Tessar, 58mm Primoplan, 90mm Elmar, 135mm Hekter, 50mm Summar and Summitar, 85mm and 135mm Culminar, all Nikkor lenses and to fit standard Series VII adapters. **$1.60**

EXTENSION FLASH $3.95



For Argus C3, most other flash units (except BC). 15 foot cord, bulb holder (for screw-base), 5" reflector and means of attachment to your regular gun—all for $3.95. *Sh. Wt. 2 lbs.* State gun you have

A New German Import

BC FLASH GUN $4.95

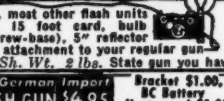


Bracket $1.00. BC Battery (lasts year) $1.00.

All the features you want—at the lowest price a fine BC gun was ever offered at: removable adaptatic, highly efficient reflector; ejector; built-in test-light; interchangeable screw-in cords (your choice of ASA to fit almost any domestic synch shutter or Compur to fit all German only shutters). Weighs only 4½ oz., fits into coat pocket. Slips on accessory clip of German cameras, or fits with bracket any camera. Kine Exakta model, including bracket $8.95. *Shipping Cost 25c*

THREE UNIT

REFLECTOR OUTFIT $5.49



Two aluminum 10" reflectors for #1 or #2 bulbs, one bullet reflector for spot effects, all three complete with swivel joint, switch, socket, clamp and cord — at a fraction of their usual cost.

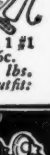
SUGGESTION: 2 #2, 1 #1 photoflood bulbs 86c.

Shipping Weight 5½ lbs.

Free on request with $5.49 or $6.49 outfit: Shutter Speed Tester

Only Spiratone offers you this $11.00

PHOTOFLOOD STAND + TWO REFLECTORS FOR ONLY $6.49



The ideal Indoor Lighting Set-up 3-section metal stand extends to 6'4". Sturdy, braced legs with rubber tips. Stand telescopes compactly to only 2 feet. Positive locking at any desired height. 22" crossbar. Can also be used to hold screen, backgrounds. Two spun-aluminum 10" reflectors (for #1 or 2 photofloods), complete with sockets, switches, 6' cords, ball-socket swivel joints, rubber-jawed spring clamps. Can be used on crossbar or furniture. Complete outfit $6.49. *Shipping Wgts.: Stand 4 lbs. Reflectors 4 lbs.*

Suggestions: Two #2 photoflood bulbs ..... $ .60
Extra Clamp-on bullet with bulb (for semi-spot) 1.79
Photoflood Stand with Crossbar only 3.49



CHANGING BAG $3.95

Sh. Cost 25c

One of the most important 'tools' of any photographer. Whether for use in an emergency, with the film torn or pulled off the spool in a 35mm camera, or for reloading cutfilm holders or for developing films when no darkroom is available, a changing bag is justly referred to as a 'portable darkroom'. Double zippered inner and outer bags, made of the finest cloth, make this bag lightproof in brightest sunlight. 17"x16" Working Space, plus elastic sleeves—all these features at the lowest price a quality changing bag was ever offered at. Professional Model $6.95 Ship. Wt. 27" x 30" working space. an $11 value 2 lbs.

2 for $4.15
4 for $8.00



2x2 ALL METAL SLIDEFILE, $2.19

Accommodates 300 redimounts or 150 glass-sides. Slots prevent rattling. Index. Clamp lock and handle. *Ship. Wt. 3½ lbs. each.*

STEREO



3-D 35MM OUTFIT $4.95

Famous Radex Stereo Parallel (alone a $6.50 value) PLUS popular German all-metal stereo viewer which accommodates Realist or full 35mm size stereo pairs. Stereo Parallel is mounted on tripod and two shots, one on each side position of parallel, are taken, viewed in a stereo viewer, these shots provide the most perfect three-dimensional effect equaling that obtainable with the best stereo cameras. Works with any 35mm camera. *Shipping Cost 30c*

All Metal

STEREO-VIEWER in lots of five $1.95 ea



This new German viewer shows clear, undistorted stereo, accommodates all standard size 4" x 1⅝" glasses and binders. Don't confuse this viewer with plastic or toy-like units: it has polished glass lenses, is made to last a lifetime. *Shipping Cost 1, 25c: 5, 50c*

$2.49 ea. 5 for $9.75

LOCKSLIDE STEREO MOUNTS, 100 for $4

Sturdy cardboard mounts, requiring no pasting, making stereo-mounting really simple and fast! *Shipping Cost 45c*

STEREO COLOR SLIDES —AWARD WINNERS,

12 for $3.95 postpaid

Breathtaking stereos shot by the outstanding stereo photographers of our time. A selection you simply must have!

COMB. OFFER: 10 Award Winning Slides, plus Metal Stereo Viewer $4.95 *Ship. Cost 20c*

STEREO

Closeups with the

STEREO REALIST

are no longer impossible or complicated work, when the new STEREO-ANGLE LENSES are USED. Matched closeup lenses with perfectly calculated prisms assure perfection in stereo-viewing and projecting. Lenses fit standard Series V filterholders ($2.00 a pair, from us). Available in Plus 1, 2 and 3—each matched set, in snapbutton case $9.90. All three sets for $25.95. *Sh Cost, ea set 15c, three sets 50c.*

STEREO METAL MOUNTS 10c ea.



All steel, self-aligning, in 100 lots self-centering stereo binders make stereo slidebinding easy. Simple snap assembly—easy to take apart and use over. No tapes or masks needed. With simplified cutting and mounting instructions. *Shipping, Wt., 2 lbs., 5 lbs., 10 lbs., 90 lbs.*

24 for $3.95 48 for $5.69 100 for $9.95 1,000 for $87.50

SAVE 1/3

New, Most Versatile Of All

STEREO VIEWERS 3 for $19.95

• Inter-ocular • Ind. Focusing

For perfect viewing, perfect stereo with your eyes, any eyes, this viewer provides individual eye-focusing and interocular adjustment. It accepts all size 35mm stereo slides—Realist, Revere, Verascope. Battery illuminated by pushbutton (batteries 20c). Highly corrected optical system makes these viewers the finest available—regardless of price. *Shipping Weight (for 3) 4 lbs.*

Viewer (when bought singly) $9.95 postpaid

Stereo Color Slides, hundreds of beautiful scenic subjects, reg. 50c each—if orderd with viewers—10 for $2.95

make your ARGUS, KODAK 35, BOLSEY, LEICA, SIGNET, KINE EXAKTA, PONY into a STEREO CAMERA for only $17.95



Taking stereo-shots with one of the 35mm cameras listed is almost as simple as making two-dimensional shots. And you'll never expect that your own camera is capable of producing such life-like pictures—with a single click of the shutter and on a standard 2x2 transparency!



Stereotach slips on and off the camera instantly, creates a double stereo negative or transparency on your film. There is no subject that won't gain immensely when viewed or projected in three dimensions: You'll marvel at the transparencies come to life in your viewer!

State camera and lens you have when ordering!

FREE with Stereotach: Roll of Ansco color film, including processing and mounting for stereo viewing.

VIEWER for Stereotach-taken transparencies. $7.95

BATTERY-illuminated viewer for Stereotach taken transparencies $12.90

Ship. Wt. of Stereotach and Viewer 2 lbs.

SPIRATONE BACKS AND RECOMMENDS THESE NATIONALLY KNOWN QUALITY

LEATHER GADGET BAGS

Made by one of the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags. Ship. Wt. of Gadget Bags, 3, 4 & 6 lbs.

SP3. The SP3 is liked for its overall versatility. Made of topgrain oiltanned cowhide, the SP3 has one large, two small inside pockets, a roomy outside pocket that will hold plenty of the extras that make picture-taking real fun. Rigid shape-retaining bottom, reinforced with brass studs, 9"x10"x3"—recommended for the camera fan who likes his filters, exposure meter, extra films accessible, yet prefers a compact bag. Budget-priced at half of list. $6.95

SP4. A jumbo-sized, well-made genuine leather bag of beautiful appearance. Ample in size — 9"x11½"x4" —for small press cameras and plenty of accessories. Zipper around top for easy accessibility of contents. Roomy inside pockets and an extra large outside pocket. $10.95

SP5. A topgrain pigskin bag for the advanced amateur or professional, large enough for press cameras (10"x12" x5"), or for taking "both cameras" along. "Wraparound" zipper, flashgun holder, shoulder pad. If you couldn't afford that $30.00 bag, you won't pass up the SP5 at a 54% saving. $13.95

for the DARKROOM

LATEST GERMAN IMPORTS

Precision German

CHEMICAL SCALE $3.95



Every photographer knows the savings resulting from 'mixing his own'. This new import is extremely accurate (no springs), is graduated to 250 grams. Cup is removable, two legs turn for flat, compact storage. All metal construction. Ship. Weight 1 lb.

ALL-METAL 11 x 14 EASEL $7.69



incl. footswitch

Extra sturdy (net weight 4 lbs.!), solid frame guide on four sides for proper alignment, spring steel masking bands calibrated in inches and mm. Adjustable for all sizes from 4"x4" to 12"x15". White enameled base. Plug enlarger cord into footswitch and you are ready to dodge, vignet and fully control your 'blow-ups'. Combined Shipping Weight 6 lbs.

35MM–2¼x3¼ PRINTER $5.95



Ship Wt 2 lbs.

Never before such a value in contact printers! Sturdy wooden housing, center-hinged (!) felttined platen, metal lamphousing with cord and switch. Four masking bands permit complete margin adjustments and printing of any size negative 2¼x3¼ or smaller. Ideally suited for strip-printing from 35mm on strip paper of positive film (for projection).

ENLARGER FOCUSING AID SPECIAL! $1.00

35mm CONDENSER ENLARGER $19.95



Everyone agrees: There is nothing like it on the market, even at double our price! Made with the precision German craftsmen are known for, this enlarger has a coated f:6.3 anastigmat lens, yielding prints of perfect definition; its single condenser assures just the right contrast. Double column raising and lowering mechanism assures sturdiness; inclined position of post makes centering of projected image easy. Blowups to 5 x 7 are possible on wooden baseboard—by projecting onto a lower level, virtually any size enlargement can be made. Complete with negative carrier, red filter, cord and switch. Bulb, 40c *Shipping Weight 7 lbs.*

Famous Make

2¼x3¼ CONDENSER ENLARGER $19.95



Complete with bulb and lens You may have missed some fun not doing your own enlarging sooner, but you surely did right in waiting for this buy! Well ventilated metal lamphousing — red bellows with easy-to-grip focusing knob — built-in red filter—sturdy 13" x 16" baseboard—22" pole permits up to 5x linear magnification on baseboard, virtually any size, if image is projected onto lower level—metal 2¼ x 3¼ negative carrier (2¼ x 2¼, 35mm rotating carriers are available at $2.00 each) achromatic anastigmat 3½" f:6.9 lens gives excellent definition, can be stopped down to f:11 — Filmholder for uncut rolls—single condenser for extra brilliance, lineswitch. *Sh. Wt. 18 lbs.*

EXCEPTIONAL DOMESTIC VALUES



ELECTRIC PRINT DRIER $5.95

with two 12x17" Ferrotype Plates

Yes, Spiratone does it again! A complete, ready-to-use electric drier, with a capacity of 2 8x10 or an accordingly larger number of small prints—singleweight or doubleweight, glossy or dull finish — simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. Sh. Wt. 4 lbs.

Save $11.

PROF. ENLARGER ACCESSORY SET $4.98



Valuable to beginners, invaluable to professional darkroom workers. Sturdy metal footswitch (was our 'special' at $2.95) Enexpo Exposure Meter (reg. $6.95), shows required exposure for any paper directly on table chart, regardless of enlargement size, and popular Stripmeter (reg. $6.50), helps determine and check proper exposure, proper contrast paper, proper dodging control —in color printing, also selection of filter. *Sh. Wt. 4 lbs.*

Adjustable

DEVELOPING TANK $1.49 for 35mm, 828, 127, 120, 620, 116, 616



Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom—other operations in daylight. Easily worth double. *Shipping Weight 2 lbs.*

7-Pc. RETOUCH KIT $1.98 Ppd.



For Negative and Print Retouching

Two fine English spotting brushes, spotting and retouching media, three pencils of finest Spanish graphite in varying degrees (H, HB, 2H), and a simple instruction sheet.

SPIRATONE TWOLITE $2.95



Yes, it costs half of what you'd expect to pay for a neatly-finished all-metal light-bar with easy-to-grip handle, camera-platform, U-L approved sockets, switch and cord. Use hand-held or on tripod, with movie and still cameras. Use regular reflector floods—$2.30 the set. *Ship. Wt. 5 lbs.*

FOLDING 4-LITE 6.89



Folds right into half and into your gadget bag. Separate on-off switches control inner and outer bulbs. Uses new GE bulbs (not included) safe on house circuit. Lightweight - metal construction. 10 ft. cord, removable handle for tripod use. For movie and still, color and black and white. Ship Wt. 3 lbs.

SP6. The latest addition to our line, and one of the finest. An oversize genuine cowhide pressbag, 10½"x 14"x5", largest size available in gadget bags costing normally $40.00 to $50.00. Adjustable strap with shoulderpad runs around bottom of bag—no equipment too heavy for this bag! Inside cover are a batteryease holder and a zippered pocket; on sides are one large pocket for meter, two small ones for filters. Adaptable inside partition. Sink and bottom are fibreboard lined for extra support. We'd bet you'd only expect to pay that little only for a plastic bag, for the cowhide SP6 is Spiratone-priced at $17.95



FOR THE 2 x 2 SLIDE FAN

Save $7.00 on Famous Make

2"x2" SLIDE PROJECTOR $10.95

Beautifully streamlined design—scientific illuminating system creates brilliancy with 100 watt bulb equal to that of projectors using 200 watt bulbs. Superb f:3.5 Projection lens projects sharp, clear picture. Raising and lowering device, on-off switch, all-metal body, dual slide carrier. U-L approved. Reg. $17.95.

Shipping Weight (proj. alone) 6 lbs.

Carrying Case $3.95. Blowerbase, makes possible use of 150 or 200 watt bulb. $7.69. *Ship Weights 3 lbs., 6 lbs.*

COMBINATION OFFER: 2"x2" Projector (above), 40"x 40" beaded tripod screen, two 2"x2" Kwik-Plies, ten colorslides—all for **$19.95**



3-drawer deluxe tu-tone SLIDEFILE $7.95

Model S-300R is made of plywood, elegantly leatherette - covered. Its hinged door assures dustproof storage, the handle convenience in carrying. Really a 'piece of furniture', not just another slidefile. Drawers are slotted and hold up to 900 redimounts or 300 glass slides. Sequence Model (S-300G) has movable partitions, holds up to 450 glass slides. **$7.95**

Shipping Weight 4 lbs.

S-400R, same as S-300R, but with four drawers, thus giving 33-1/3 more storage space. **$9.69**

Sequence Model (S-400G) holds up to 1440 redimounts, or 600 glass slides. **$9.69**

Shipping Weight 5 lbs.

Save 50% and More On LUMINEX REFLECTOR FRAMES for 35mm color transparencies — 4 for $1.00, 10 for $2.00

frame from rear

Luminex frames are the ideal way to show off your beautiful transparencies—you place transparency in slot, adjust silver-coated reflector, open easel wings and position under table lamp or near other source of illumination. Luminex plastic frames display your transparency permanently, will be proud additions to your furnishing. Frames are delivered in assorted colors, and for vertical and horizontal slides.

Shipping Cost for 4 15¢, for 10 35¢

Comparable to 6c Slidebinders — **2x2 Glass Slidebinders 2½¢** In lots of 200 — ea.

The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica size) between glass! Pregummed Fibreboard, self-centering for slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for **$5.00.** Ship. Wt. 5 lbs.

100 singleframe (Mercury) Masks 95c } Masks fit glass
100 Square (Robot, Tenax) Masks 95c } & metal binders

800 for $18.95

ELECTRIC SLIDE VIEWER $4.95 Save $1.55



FOR 2¼x2¼ and 2x2 (35mm) SLIDES. Brilliantly magnifies full transparency, allows no-squint vision from comfortable distance. Accommodates all kinds of mounts in the 2¼ square and 2x2 size. Complete with bulb and cord. FREE 10 full color Walt Disney slides. *Shipping Weight 3 lbs.*

2x2 SLIDE PROJECTOR $7.49



100 watts, all metal, special concentrating condenser, color-corrected 4" f:3.5 lens. Streamlined appearance.

Shipping Weight 4 lbs.

COMBINATION OFFER: 2x2 projector (above), 30x40 beaded tripod screen, 20 color slides — all for **$14.95**



New! Mansfield 2 x 2 and SLIDEBINDER 2¼ x 2¼ **$3.49**

For the cleanest, the most efficient way of binding slides between cover glasses (2x2 or 2¼x2¼), it's the new Mansfield Slidebinder. While glass sandwich is held in rubber-covered viselike arrangement, tape can be rolled freely and applied to glasses. *Shipping Weight 2 lbs.*

SLIDEBINDING KIT, contains Slidebinder, glasses, masks and tape enough for 50 2x2 slides. **$5.49**

Shipping Weight 5 lbs.

KWIK-KLIK METAL 2x2 BINDERS 4c ea. New and better — In 1000 lots



So simple, so fast—yet, your slides get the needed protection from dust and fingermarks in this functionally styled steel binder. Place transparency between two glasses, insert in metal mask and push into binder! Easy to take apart and use over. No taping, glueing. *Sh. Wts. 2, 5, 20, 40 lbs.*

40 for $2.39 100 for $5.25 500 for $25.00 1,000 for $40.00

Sample Kwik-Klik Package of 20, $1.50 postpaid

40" CABLE RELEASE $1.25

Here is your opportunity to obtain an extra long cable release for your camera—at almost one third of the usual price and for pennies more than a short release. State what camera you have when ordering. Any length, Leica model 25c extra. Other Cable Releases, for Compur and Kodak-type shutters: 4" 25c, 7" 35c, 10" 45c.

Shipping Cost 10c

Cable Releases, with setscrews (for time exposures on B), for Compur, Kodak, Wollensak, shutters: 10"75c, 40"$1.50, 60"$2.50 With Booster Spring: 10 ft. $4.49, 20 ft. $7.95. *Sh. Chg. 25c*

FOR THE 8MM MOVIE FAN

Reg. $6.95. Save 57% — MANSFIELD **CINE TITLER $2.95**



If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor

Titles add action, provide continuity for your movies! Yet, making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles — an instruction booklet accompanies every titler.

Shipping Weight 4 lbs.

Titler alone $4.64

Save $10.55 on complete Famous Make 4-piece — **8MM EDITING OUTFIT $10.95**



A value like never before! Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value?

Shipping Weight 6 lbs.

Save on parts, too: Deluxe splicer, reg. $7.50—$4.95; Economy splicer, reg. $3.50 — $1.98; Deluxe rewind, reg. $7.50—$4.95 (pair)

8MM PROJECTION EDITING VIEWER $6.95



You'll more than enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance.

Ship. Wt. 2 lbs.

Metal 8mm Reels & Cans

200 ft. sets—6 for $2.98
400 ft. sets—3 for $2.98
300 ft. sets—3 for $2.98

SUPER-DELUXE 8MM EDITOR



Projection Editing Viewer with bulb (List $10.50), pair of deluxe rewinds with brakes (List $7.50), automatic dry-splicer (List $7.50), metal base (List $2.95) — complete 5-piece outfit yours for only $16.95. Ship. Wt. 6 lbs. **$16.95**

ACTION EDITING OUTFIT $29.95



If you'd spend 100% more, you wouldn't get a better buy than this 5 pc. outfit. 8mm action editing viewer, automatic drysplicer with built-in scraper, pair of precision machined geared rewinds with fingertip controlled drag brakes and 1200 ft. capacity, plus a sturdy base — this 5 pc. outfit costs actually less than the lowest-priced action viewer would cost alone! Ship. Wt. 10 lbs.

ACTION VIEWER $19.95



A viewer which makes editing a real pleasure, projects brilliant 2½ x 3½" pictures in full motion on the built-in groundglass screen — not just one frame at a time, but in continuous motion! Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movies fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it!

Shipping Weight 4 lbs.

Titler, Action Viewer and Action Editing Outfit also available for 16mm at the same low prices!

PRIVATE BRAND — 8mm COLORFILM $2.69 — RELIABLE 100% FRESH

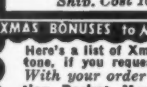
Available in Daylight (ASA 10) and Tungsten (ASA 16) types. Excellent processing service included. Standard Kodachrome conversion filters may be used.

25 ft. Dbl. 8 ea. $2.69; 4 for $9.95

Shipping Cost each 5c

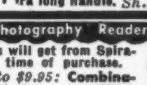
Three Unusual Buys in Fine PANHEADS

THE KOMINE $1.89



Sturdy brass construction, yet light weight (8 oz.). Single lock pan and tilt action. For light and medium weight cameras up to 2½"x3¼". *Ship. Cost 10c*

THE EMPIRE $3.39



For cameras up to 4x5, though it weighs only 12 oz. One hand pan and tilt lock. Compensating camera retaining screw. Chrome finish, leather covered platform, extra long handle. *Sh. Wt. 2 lbs.*

CRAIG PAN & TILT TOP $5.98



At A 66⅔ Saving

No advanced amateur or professional will want to miss this buy! Famous Craig Thalhammer tripod head is calibrated in degrees of rotation —has "instant-on plug" 1¾" in diameter—extra long handle for guiding camera and locking tilting action. Rec. $17.50. *Shpg. Wt. 3 lbs.*

XMAS BONUSES to Modern Photography Readers

Here's a list of Xmas gifts you will get from Spiratone, if you request same at time of purchase. *With your order of $5.00 to $9.95:* **Combination Pocket Magnifier and Compass;** *With your order of $10.00 to $24.99:* **100X Pocket Microscope;** *With your order of $25.00 to $44.95:* **20X-30X Achromatic Magnifier;** *With your order of $45.00 and up:* **Your selection of 20X Telescope, or Acme Litepack**



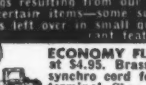
ACME LITEPAK Contains 2 clamplites, clampon reflector, carrying case with compartments, lighting plans—a handy, compact, easy-to-use, complete outfit! Shipping Weight 6 lbs.

Litepak requires two reflectorfloods, 1 photoflood bulb. Not included in this offer, but available at $8.85 (for the 3).

Items totalling required amount MUST be selected from this advertisement and may NOT include the following: Photofinishing services; films of any kind; items listed under 'closeouts'. Bonus items MUST be requested at time order for applicable merchandise is placed. Subsequent requests and requests for substitute bonus items cannot be considered.

CLOSEOUTS

We are glad to give our customers the benefit of the savings resulting from our desire to discontinue carrying certain items—some superseded by newer models, others left over in small quantities which do not warrant featuring in the usual manner.



ECONOMY FLASHGUN — Was "special" at $4.95. Brass battery case, 5" reflector, synchro cord for Compur, ASA or Exakta terminal. Shpg. Wt. 2 lbs. **$2.95**

BC Unit for gun $2.59, with battery $3.49

SLIDO-MATIC automatic slide dispenser and tray for 100 2 x 2 slides; press lever and up pops slide. Reg. $2.95 ..... **$1.89**

COPYSTAND for light cameras, 11 x 13" wood baseboard, 14" metal pole, adjustable camera bracket. **$4.29**

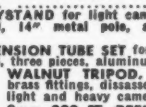
EXTENSION TUBE SET for Praktica, Praktiflex, Contax S, three pieces, aluminum, reg. $5.95 ..... **$3.49**



WALNUT TRIPOD, government surplus, with brass fittings, dissassembles into 18" package, for light and heavy cameras **$4.49**

8mm 200 FT. REELCHEST, all-metal, holds 6 8/200 reels in cans, reg. $2.95 each, two for **$3.95**

2¼ x 2¼ HOLSON NEGATIVE ALBUMS, capacity each 72 negatives, three albums for **$1.49**



TEXHYDE GADGET BAG, 10½ x 7½ x 3½, with large outside pocket, waterproof, washable leather-like cloth, worth $5.00...**$1.98**

STEREO BRACKET, makes perfect stereo stills with any camera, reg. $4.95....**$2.49**

SERIES V FILTERSAFE, holds four Series V filters and adapter, regular each $1.25, three for **$1.29**

9x12cm CUTFILMHOLDERS, fit most German cameras, all metal, ea. **$1.28** 6 for **$6.95**

TELEPHOTO AND WIDEANGLE LENSES *for all types of 8mm B&H CAMERAS*

Speeds from f:3.5 to f:1.5. 1½" telephoto and 6mm or 7mm wideangle lenses, prices from $11.95 to $39.95. Finder attachments also available. State model you have, lens you want.

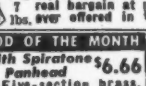
Sensational Buy in Famous Make — **TRIPOD with ELEVATING ACTION**



MODEL A has geared center post, sturdy three section aluminum tubular legs with rubbertips, extends to 72", closes to 27½", weighs only 5½ lbs. Multi-control Pan & Tilt-top with extra large camera platform. Was a real bargain at reg. $32.50, is the best buy ever offered in this type tripod at **$19.95**

Ship. Wt. 7 lbs.

TRIPOD OF THE MONTH — with Spiratone Panhead — **$6.66**



Five-section brass, beautiful chrome finish. Extends to 46". Ideal for 35mm, 2¼ x 2¼ reflex, small folding cameras. Single motion panning and tilting action, locked by simple turn of handle. You'll agree this outfit should set for double. Ship. Wt. 4 lbs.

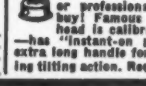
Ship. Cost 35c

7-section — **POCKET TRIPOD $7.99**

with deluxe tilttop $8.44

Folds down to 9" and right into your pocket! Miss that shot, because you left the heavy tripod home? No, you don't—not with the pocket tripod! 7 sections extend to 4 ft. sturdily support 35mm and light 2¼x2¼ and 2¼x 3¼ cameras. Rubber tips, 'toe' stops. Wt. 13 oz.

Save! — **KINNARD UNI-STRUT $3.95**



Reg. $7.95

The smallest, yet one of the sturdiest camera supports. Only 5¾" long—yet extends to over five feet! No sections — legs are spiraled in thin tough stainless steel, can be locked at any intermediate height. If you don't own a tripod, you'll want this unique support—if you have a tripod, you'll want the Uni-Strut to take along, when the tripod is too bulky!

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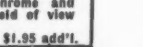
COATED 10 Power PRISM BINOCULAR $19.95 *plus 20% tax*



Terrific power — brings distant objects ten times as close. Huge objective has tremendous light-gathering power. Superb coated optics produce razor-sharp images. Featherlight, 7½ oz. and compact, fits palm of hand. Individual micrometric ocular lenses for accurate, instant focusing. Modern styling in gleaming chrome and lacquer finish, dust and moisturepreof. Field of view is about 300 feet at 1,000 yards!

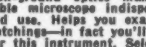
Genuine Pigskin Case and Black Silk strap $1.95 add'l.

20X-40X-60X POCKET MICROSCOPE $2.95



Precision-ground optics make this adjustable microscope indispensable for field use. Helps you examine minerals, gems, insects, etchings—in fact you'll be able to find a million uses for this instrument. Select power you want, then turn knurled knob until you obtain pinpoint focus.

20 POWER 7½ OZ. TELESCOPE $5.95



Precision ground optics are hard-coated to reduce glare, assure maximum brightness. Sturdy metal construction despite light weight. By no means a toy, but an advanced 6 element optical instrument, with a 2 lens, fully achromatic objective, 2 erector lenses, a 2 element Ramsden eyepiece. Pocket size 6¾", extends to 15¼", threaded fittings, chrome-plated inner tubes. 30X TELESCOPE, similar to 20X, but 50% more powerful **$9.95**

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s.

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...and what a gift for Christmas!

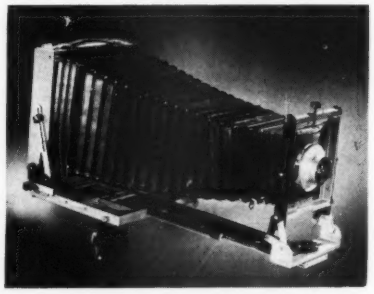
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"Where Quality is a Responsibility and Fair Dealing an Obligation"
WEBSTER ELECTRIC COMPANY, RACINE, WISCONSIN · EST. 1909

NEW PRODUCTS

(*Continued from page 39*)

vides for a 28-in. maximum, or 2-in. minimum, film-to-lens board distance. Rough focusing with the new camera is done by sliding the front, while final adjustment of focus and locking is made from the rear. Interchangeable



lens boards are available for use with the camera, and shutter and lens assemblies up to 6½ in. in diameter may be used.

The following f/6.3 lenses are recommended by Kodak for use with this camera: 190mm Kodak Wide Field Ektar, 250mm Kodak Wide Field Ektar, 12-in. Kodak Commercial Ektar, and 14-in. Kodak Commercial Ektar. Price of camera, without lens, $310; carrying case $25; 5 x 7 Reducing Back $52.50. For additional information, write:
EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

Hollywood Projector Table

The Hollywood Projector Table is an all-metal table for use with both movie and slide projectors. It features two electrical outlets for projector and household lamp plus a switch controlling the outlets so that when the pro-



jector is turned on the household lamp is turned off, and vice versa. An illuminated frosted glass view window in the lower right hand corner allows identification of slides without causing light interference on the screen, and can also be used for reading notes in narrating a film.

Finished in gray baked wrinkle en-

amel, the 19 x 25 in. die-formed metal top may be attached to the chrome-plated folding legs in level or tilted position. A 15-foot extension cord is wired permanently to the table. Price $26.95. For more information write:
STAINLESS STEEL PRODUCTS, INC.
BOX 3068, BURBANK, CAL.

Field Lens For Graphic "23"

Focusing panels and backs equipped with the Ektalite Field Lens are now available for Graphic "23" cameras. This accessory, previously supplied only on special order, provides increased brilliance for focusing on the ground glass. Prices with Ektalite Field Lens, less viewing hood, Graflok focusing panel "23", $9.40; Graflok back "23", $18.80. Graflok back with Field Lens, complete, for 2¼ x 3¼ Miniature Speed Graphic, $24.95. For additional information write:
GRAFLEX, INC.
154 CLARISSA ST., ROCHESTER 8, N. Y.

Rectaflex Microscope Adapter



The new Amic adapter for the Rectaflex 35mm camera fits the Rectaflex to the ocular tube of any standard microscope. When the camera is mounted in position, the specimen on the microscope stage may be observed through the Rectaflex eye piece. Focusing is done directly on the ground glass. If the microscope used is not standard, the adapter can be made to order to fit the dimensions of the specific microscope. Price of the Amic adapter for standard microscopes, $28. For additional information, write:
DIRECTOR PRODUCTS CORP.
570 FIFTH AVE., NEW YORK, N. Y.

Travenar Telephoto Lens

The Travenar telephoto lens is an f/3.5, 135mm lens available with a mechanically operating pre-set diaphragm for the Exakta, Praktica, Praktiflex FX, Contax S and D, and Pentacon cameras. Before exposing, a release button on the lens mount must be pressed to stop the lens down to the opening originally selected.

The same lens is also made for all models of Leica and Canon cameras, with click-stop aperture setting and lens-to-rangefinder coupling but without the pre-set diaphragm. In both models, all glass-to-air surfaces are hard coated, there are four knurled adjustment rings, distance markings in feet and meters, depth of field scale, and front and rear lens caps. It is made in the Western Zone of Germany. Price of Travenar f/3.5, 135mm lens with mechanically operating pre-set dia-

(*Continued on page 46*)

RECTAFLEX

JEWEL OF ALL 35mm REFLEX CAMERAS



PRECISE . . . VERSATILE . . . RUGGED

For the Amateur — a camera of amazing simplicity and foolproof design.

For the Professional — an unsurpassed instrument of the highest quality capable of handling all photographic problems.

For the Perfectionist — a flawless jewel in conception, finish and features.

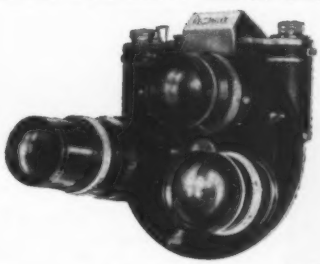
The RECTAFLEX is one camera that can be all things to all photographers. A recognized leader on two continents, this camera is so perfectly made it defies the written description.

Of all the 35mm reflex cameras, the RECTAFLEX gives the largest image and it offers, in addition to groundglass focusing, the hairline accuracy of its patented optical rangefinder. Add to this the automatic pre-set diaphragm control, shutter speeds to 1/1300th of a second, full synchronization for all flashbulbs at all speeds, and a host of other exclusive features and you'll see why you owe it to yourself to inspect Rectaflex before you buy. The Rectaflex with the Schneider Xenon f2 lens, carrying case and automatic pre-set diaphragm control is priced at $350.

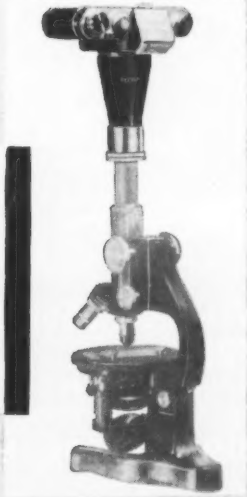
If your local dealer cannot show you the RECTAFLEX, we will furnish the name of a dealer who will be pleased to send one to you on a money back guarantee.

. . . The Rectaflex is adaptable to any microscope with the **"AMIC" ADAPTER.**

. . . The **Rectaflex Rotor.** The only 35mm reflex equipped with a three lens turret. Includes gun stock and pistol grip.



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preferred for dependability—precision—versatility!



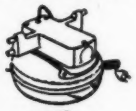
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Scientifically designed to produce maximum size enlargements with all negatives, using interchangeable lenses, 2" to 6½". Provides unsurpassed evenness of illumination by matching optically correct interchangeable condensers with the focal length of each enlarging lens employed. **CONDENSER MODEL . . . $168.50**

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Accessories for every enlarging job!
OMEGALITE—Replaces condenser lamphousing, reducing need for spotting and retouching by suppressing grain, dust, scratches and other negative defects. Also perfect for portraits and other less contrasty prints. $42.75
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The only truly autofocus 5"x7" enlarger for interchangeable lenses. Each lens with focal lengths of 3½" to 7½" is matched to its own track at our factory for truly needle-sharp autofocus operation. Trigger starting Omegalite-type illumination gives consistently high light output for uniform exposures. Smoothly operating rack and pinion carriage movement.



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automega B-5

for 35mm to 2¼"x3¼" negatives

Reliable, needle-sharp autofocusing. Rugged vibration-free construction. Rack and pinion hand wheel raises and lowers the projector quickly and easily for finger-tip magnification control. Ventilated lamphousing and very high light output permit short, cool exposures for outstandingly brilliant prints, including giant-size (up to 15 times) enlargements!

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Effortless, twist-of-the-wrist manual focusing. Short, evenly illuminated exposures and interchangeability of lenses (2" to 3½") for giant enlargements with all negatives. You will marvel at the convenience of the new lamphouse lifting levers and the ease of the rack and pinion hand wheel movement for finger-tip magnification control.

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Any Picture is Just A Snapshot Until It's OMEGA Enlarged!

NEW PRODUCTS

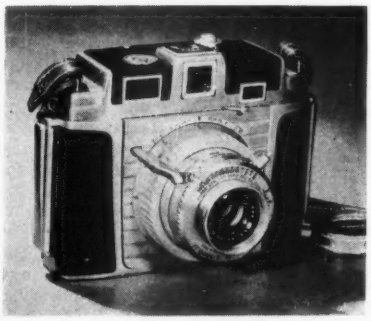
(Continued from page 45)

phragm $99.95; price of lens with click-stop aperture setting $89.95. For more information, write:
AGOF-SCHACHT LENS CORP.
160 FIFTH AVE., NEW YORK 10, N. Y.

Kodak Chevron 2¼ x 2¼ Camera

Many advanced features and precision construction are highlights of the new Kodak Chevron coupled rangefinder camera. It takes 12 pictures 2¼ x 2¼ on 620 film. The lens is a coated 78mm, f/3.5 Ektar which focuses from 3½ ft. to infinity. It comes in a Kodak Synchro-Rapid 800 shutter with 10 speeds from 1 to 1/800 sec., plus Bulb.

The unit features an optical eye-level viewfinder with automatic parallax correction controlled by a cam on the focusing mount. The viewfinder eyepiece is suitable for use with



glasses. Rangefinder and viewfinder eyepieces are close together for quick shooting. The rangefinder is of the split-image type, and has a built-in pointer which is centered on the subject for focusing accuracy.

Other features include: body shutter release, built-in depth of field scale, lever operated film advance, automatic film stop and counter (but no double exposure prevention), and film type dial indicator on back of camera. Bantam size (828) film can be used in the new camera, by means of a simple adapter. The viewfinder incorporates a mask which easily swings into place, and gives the field of view when using the smaller size film. The camera body is a single aluminum alloy die casting, for accurate positioning of the film plane. It is covered in black Kodadur material, with exterior metal parts finished in chrome. Price, $215. For additional information write:
EASTMAN KODAK CO.
343 STATE ST., ROCHESTER 4, N. Y.

Mitten's Movie Titles

Hundreds of titling variations are possible with the Mitten movie title letter sets. The letters are made of a molded material said to photograph pure white, and their ⅜ or ½ in. depth gives striking shadow effects. They are available in either pinless or pin-in-

(Continued on page 48)

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OF THOSE WHO WANT
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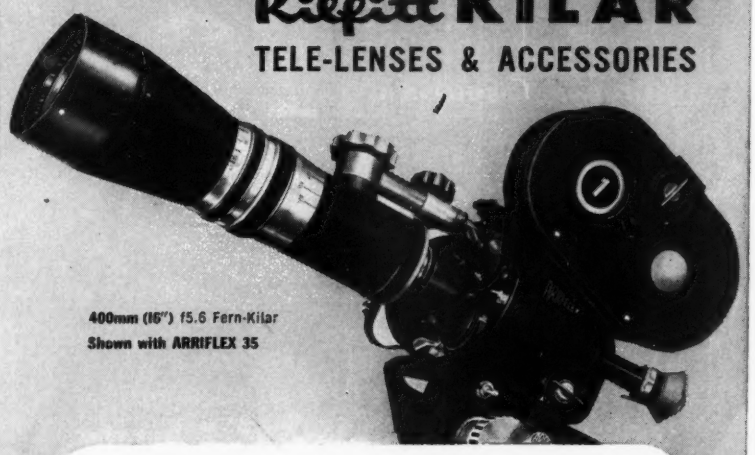
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Kilfitt KILAR
TELE-LENSES & ACCESSORIES



400mm (16") f5.6 Fern-Kilar
Shown with ARRIFLEX 35

For the BEST in Movie Tele-Photography

Cinematography demands the best in optical performance. Long shots, medium shots, close-ups . . . each must be equally sharp and clear as if taken with one lens. One scene marred by poor quality dooms an entire sequence. That is why so many of the leading professional cinematographers rely on Kilar lenses.

Kilar lenses are highly color corrected. They are entirely free from haze or flare, even at widest apertures, and they are unsurpassed for critical sharpness and definition. Extremely lightweight, they are ideal for portable equipment, and are easy to handle and interchange.

Kilar lenses have the added advantage of flexibility and economy. By means of simple screw-on adapters, one lens may be used on several movie cameras, 16mm and 35mm, and on 35mm still cameras. Adapters are available for standard 'C' mounts and for the Arriflex. Custom-built adapters and mounts are also available for others. Information and prices on request.

BASIC KILAR LENSES
(Complete with Lens Shade-Filter Holder):

90mm (3¼") f3.5 Kilar	$ 75.00*
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300mm (12") f5.6 Tele-Kilar	130.00*
400mm (16") f5.6 Fern-Kilar with Filter Slot and one Gelatine Filter Holder	240.00*
'C' Mount Adapters ..... each	15.00
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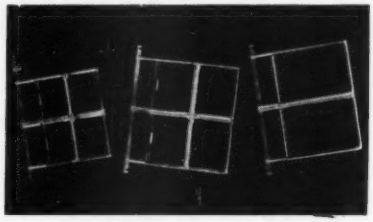
NEW PRODUCTS

(Continued from page 46)

back models. Prices range from $7.50 for 150 pinless letters with adhesive, to $9.95 for 246 pin-in-back with panel background. For additional information write:
MITTEN'S DISPLAY LETTERS
345 FIFTH ST., REDLANDS, CALIF.

Kodak Multiple Film Hangers

Large quantities of sheet film can be processed quickly, with the new Kodak Multiple film hangers. There are three sizes: the 3¼ x 4¼ (*below left*) and 4 x 5 (*center*) models each accommodate four sheets of film; the 5 x 7 size (*below right*) takes two. Each hanger occupies the same space as a single 8 x 10 hanger.



Films are inserted in the same way as with the 4A hanger, by lifting a spring-tensioned bar and sliding the sheets down into the grooves. Up to 48 sheets of 3¼ x 4¼ or 4 x 5 film, or 24 sheets of 5 x 7, can be processed in an 8 x 10 tank. Prices, 3¼ x 4¼ or 4 x 5 sizes, $5.10 each; 5 x 7, $3.45 each. For more information write:
EASTMAN KODAK CO.
343 STATE ST., ROCHESTER 4, N. Y.

MicoEtte Slide Viewers

The new MicoEtte pocket size 2 x 2 slide viewer comes in two models. One, the MicoEtte Deluxe (*illustrated*), uses either light from exterior sources, or



from its own batteries. For available light viewing, the battery attachment is easily removed. The unit also features quick dismantling for changing batteries or bulb, and lightweight, sturdy construction. It is finished in red and white.

The other model, the MicoEtte, is similar to the Deluxe, but is for view-

(Continued on page 50)

What Makes a Photograph a Classic?





Shying away from stereotyped pictures, Weegee, one of the all time greats, came up with these two classics portraying dawn in a big city . . . and a policeman rescuing somebody from drowning.

"Weegee's Secrets"...yours for 25¢ and one Westinghouse Carton Wrapper

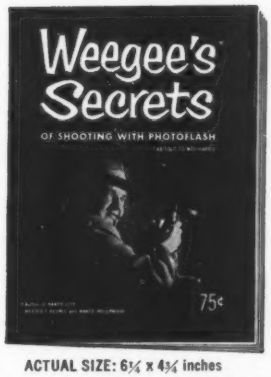
The above pictures transmit a mood and tell a story in an interesting and unusual way. Contest judges and editors look for pictures like these. It's a technique that marks a good photographer. Yet, you don't have to spend years developing it. Because now, Weegee himself tells you how in "Weegee's Secrets of Shooting With Photoflash."

25 Years of Photoflash Experience in this unique 64-page booklet

Weegee's Secrets show you how to look for the little thing, the symbolism, that tells the whole story. It's a simple method. Any amateur with a box camera can use it. You'll also read how to put new interest in baby photos . . . life in party pictures . . . character in portraits. How to cover fires, news events, and sell your photos, or get publicity for clubs and organizations. In addition, there are more than 40 of Weegee's most famous photos.

"Weegee's Secrets" not for sale at any store

To get your copy, mail just 25¢ and the wrapper from a carton of Westinghouse Flash Bulbs, with the coupon below. Weegee claims he could not have shot his latest book, "NAKED HOLLYWOOD," without dependable Westinghouse flash bulbs.



ACTUAL SIZE: 6¼ x 4¾ inches

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- Photographing Children
- Putting "Life" In Party Pictures
- Putting "Character" In Portraits
- Drama In News Photos
- Photographer's "Place" at a Fire
- Selling Your Pictures
- Publicity for Clubs and Organizations

Include a copy of "Weegee's Secrets" and a carton of Westinghouse flash bulbs with any photo equipment you give as a gift.



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Westinghouse Lamp Division
Dept. MP-12
Bloomfield, New Jersey

Rush my copy of "WEEGEE'S SECRETS OF SHOOTING WITH PHOTOFLASH". I am enclosing the wrapper from a carton of Westinghouse flash bulbs and 25¢ in coin to cover postage and handling.

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3-D News from Sid and Imogene†

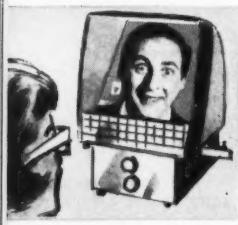


Great New 3-D Thrill—TDC Stereo Project-Or-View!

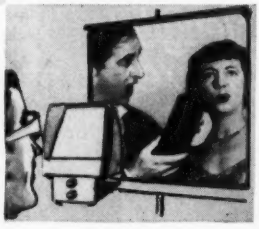
Now stereo fans can in one beautiful instrument view or project the most glorious 3-D pictures ever seen! You can view your slides on a big 8x10" glass—or, you can enjoy the luxury of screen *projection* for a roomful of people. With this fine instrument stereo photography really delivers a picture of such amazing realism you feel you are *right there!* You will be seeing the most glorious pictures ever available, with the new TDC STEREO PROJECT-OR-VIEW.

$149.50*

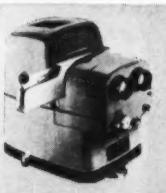
†Sid Caesar and Imogene Coca . . . stars of NBC-TV's "Your Show of Shows," Sat. 9 p.m. (EST)



IMOGENE VIEWS STEREO SLIDES . . . Sees them sharp, brilliant, sparkling clear on the big 8x10" viewing screen. The slide changer accommodates either mounted or ready-mount stereo slides, and TDC STEREO PROJECT-or-VIEW shows 2-dimension slides, too!



SID PROJECTS THE SAME SLIDES "Screen-size" when he switches the TDC STEREO PROJECT-or-VIEW to brilliant blower-cooled projection, with twin 300-watt lamps, 3" coated f/2.8 *anastigmat* lenses, polaroid filters and condensing systems!



SUPERB PROJECTION WITH TDC STEREO-VIVID. The de-luxe projector that makes 35mm stereo slides come to life on the screen! Super-brilliant twin 500-watt lamps, matched 5" f/3.5 *anastigmat* lenses, blower cooling system. **$175***

(Projects 2" x 2" slides also!)

TDC BEST FOR THIS YEAR . . . and for many years! COMING SOON

The same kind of speedy, easy slide-changing system for stereo as is enjoyed by TDC 2-D slide projector owners . . . a tray-loading SELECTRON-STEREOMATIC to select, show and re-file stereo slides without ever touching them by hand! Fits both the TDC Stereo Project-Or-View and the TDC Stereo Vivid projector!

THREE DIMENSION COMPANY
3512 N. Kostner, Chicago 41, Ill.

NEW PRODUCTS

(Continued from page 48)

ing by available light only. Price of MicoEtte Deluxe, complete with bulb and batteries, $2.95; MicoEtte, $1.25. For more information write:
MICO PHOTO PRODUCTS
119 S. DEARBORN ST., CHICAGO 3, ILL.

Darkroom Scale For Chemicals

A new springless metal scale for weighing chemicals is calibrated in grams up to 250. Made in the Western



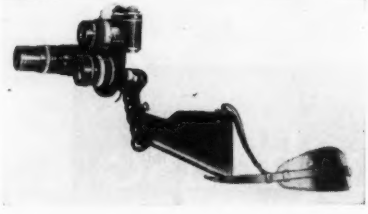
Zone of Germany, the cup is removable, and the two legs at *left* turn sideways for compact storage. Price, $3.95. For additional information, write:
SPIRATONE INC.
49 WEST 27 ST., NEW YORK, N. Y.

Telephoto Lens For Reflex Housings

A new f/3.8, 135mm telephoto lens in a short focusing barrel is for use in conjunction with the Kilfitt, Accura and similar reflex housings for the Leica and Canon cameras. The coated lens focuses from 5 ft., to infinity, has built-in filter retaining ring for Series V1 filters, and comes in a satin-finish lightweight barrel. It is made in Japan by Sun Optical Co. Price of lens, $49.94. For more information, write:
PHOTOGRAPHIC IMPORT'G. & DISTR'G. CO.
67 FOREST ROAD, VALLEY STREAM, N. Y.

New Rectaflex 35mm Model

A new model of the Rectaflex 35mm single-lens reflex camera is now available. Called the Rectaflex Rotor, it has a built-in 3 lens turret similar to those found on movie cameras, for normal, wide-angle, and telephoto lenses. A



turn of the turret quickly brings into position the lens you want to use. The unit, *illustrated,* also includes a hand grip with a trigger for shutter release, and a rifle butt which can be attached in addition to the hand grip.

The Rectaflex Rotor comes with normal lens only. Price with f/2 Schneider Xenon lens, $540; with f/1.8 Angenieux lens $585. For further information, write:
DIRECTOR PRODUCTS CORP.
570 FIFTH AVE., NEW YORK 36, N. Y.

C.O.C. Flashgun For Argus C-3

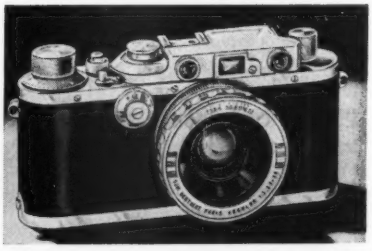
The C.O.C. Pocket flashgun for the Argus C-3 camera plugs directly into the camera body. This BC unit features extension outlet, bulb ejector, and test bulb. Construction is of Tenite. Price, $9.95. For more information write:
CAMERA OPTICS MFG. CORP.
101 W. 47 ST., NEW YORK 36, N. Y.

Hypo Testing Solution

BFi No. 10 Spot Check is an indicating solution for checking the amount of hypo remaining in prints or film. The manufacturer says that the test takes only two minutes, and can be used to make sure prints are hypo-free prior to toning, as well as to determine the uniformity of washing. Price of bottle containing enough solution to make over 200 tests, $1.75. For more information, write:
BROWN-FORMAN DISTILLERS CORP.
LOUISVILLE 1, KY.

Berthiot Wide Angle Lens

The new Berthiot Angulor 28mm, f/3.3 extreme wide angle lens for the Leica, Canon and similar 35mm cameras, is now available. Made in France, it is coated, has click stops,



and is finished in chrome. Price, $99.50. For more information write:
CAMERA SPECIALTY CO.
50 W. 29 ST., NEW YORK 1, N. Y.

Graetz Arrowhead Tripod

Movie cameras can be attached to or removed from the Graetz Arrowhead 16-10 tripod in two seconds, by means of a special fitting. The tripod, for use with 16mm movie cameras, also features two hand grips instead of the conventional handle. Either or both of the grips control all movements of the pan head. A cable release control is located on the right grip, and works by pressure from the right thumb. Other features include pan head revolving on sealed ball bearings, automatic lock on tilt control, level for



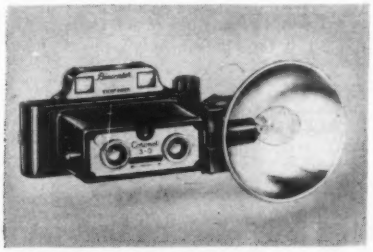
panning, full forward tilt, and ring for tightening tripod legs. The ring is also used for holding the tripod to a dolly. The unit is made of aluminum, has two sections, and weighs less than 8½ lbs. An accessory bracket is available for operating the cable release on some cameras. Price of 16-10 tripod, including cable release, $69. For further information write:
ARROWHEAD, INC.
360 SO. NAVAJO ST., DENVER 19, COLO.

Testrite Uniped Camera Support

The Testrite Uniped is a one-legged camera support which can be used in place of a tripod. It accommodates standard movie and still cameras. The unit has 3 sections which extend to 61 in. and close to 23½ in. Construction is of aluminum, with black wrinkle finish upper section. Weight is 13 oz. Price, including hand strap, $6.95. For additional information and a free catalogue write:
TESTRITE INSTRUMENT CO.
57 E. 11 ST., NEW YORK 3, N. Y.

New Coronet 3-D Camera Kit

Note: In a New Products item in the November, 1953, issue of MODERN PHOTOGRAPHY, *C. H. Fischberg & Co. was inadvertently listed as the importer of an earlier model of the Coronet 3-D camera. This was incorrect. The company imports the camera below.*



The new Coronet 3-D three dimension camera, flash unit, folding metal and plastic viewer, and compartmented gadget bag are included in the econ-

(*Continued on page 126*)



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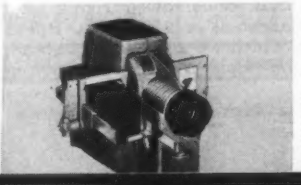


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*Fed. Tax Incl. All prices subject to change without notice.

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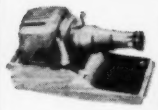
Shows how to make better slides—give better slide shows. Written by Rus Arnold, A.P.S.A.



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LEICA IIIF F3.5 Coated ELMAR With Case	278.00	215.00	140.00
LEICA IIIF F2 Coated SUMMITAR With Case	357.00	229.00	170.00
LEICA IIIF F2 Coated SUMMICRON With Case	384.00	259.00	200.00
LEICA IIIF F1.5 Coated SUMMITAR With Case	435.00	295.00	240.00
KILFIT 150MM F4.5 With Reprisope Mirror Housing	255.00	165.00	125.00
CONTAX II With F1.5 SONNAR With Case		159.00	125.00
CANON IVS With Coated 1.8 Serenar & Case	305.00	185.00	150.00
KINE EXAKTA VX F2 Coated BIOTAR PRESET & CASE	363.00	250.00	200.00
ARGUS C3 Complete	66.00	39.50	30.00
ARGUS C4 With Case	99.00	69.00	45.00
BOLSEY B2 F3.2 Coupled Range Finder	73.00	42.50	35.00
CIRO 35 F3.5 Coupled Range Finder	49.50	32.95	22.00
KODAK PONY F3.5	35.75	22.00	15.00
KODAK 35 F3.5 Coupled Range Finder With Case	87.50	49.50	32.00
KODAK SIGNET F3.5 Coupled Range Finder With Case	92.00	59.00	40.00
KODAK RETINA 11A MX RAPIDWIND	164.00	109.00	90.00

8 AND 16mm CAMERAS

16mm KODAK MAG. F1.9	160.00	89.00	70.00
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BOLEX L8 F2.8	97.50	57.50	40.00
BELL & HOWELL 200 F1.9	199.50	123.50	100.00
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REVERE 90 750 With Case	159.50	89.50	70.00
REVERE 85 D 500 With Case	125.00	83.00	55.00
REVERE 48 750 With Case	160.00	97.00	75.00
DEJUR 750 With Case	159.00	97.00	75.00
DEJUR 1000 With Case	167.00	102.00	80.00
BELL & HOWELL 285 C	450.00	268.00	220.00
BELL & HOWELL 202 C	699.50	458.00	390.00
REVERE SOUND	325.00	186.00	150.00

127 West 50th St. (At Radio City)
New York 19, N. Y.

LAST WORD

(*Continued from page 12*)

thing in my dreams night after night, I decided either I take the picture or see a psychiatrist. I exposed 30 sec. at



f/16, by room light, using a Rollei with closeup attachment, and Plus-X.
New York, N. Y. Jules Rieff

Varigam Again

Sirs:

In the March 1951 issue of MODERN, page 99, you offered a booklet on DuPont photographic papers including Varigam, free of charge. I wonder if this booklet is still available?
Boone, Iowa Charles E. Stumpenhorst

• *We have 25 booklets left, and are sending you one. For others who want them it's "first come first serve."—Ed.*

Korean Darkroom

Sirs:

Here's a shot I took last year of May Day Communist riots in Hebia Park, Tokyo, Japan before going back to Korea. Of course I have it a little different than the boys in the States. There are a lot of interesting subjects, but the problem is to find time for

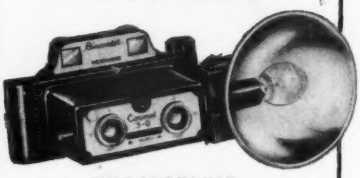


shooting and the place to process.

After about six months in Korea we did manage to get a so-called darkroom set up. It consists of a hole dug into the side of a hill and the front is covered with various odds and ends that were available. For washing prints we use a nearby stream by putting prints into a screened cage that we made. Our light source is a 6-volt battery that we borrowed from a jeep. Our enlarger is a 2¼ x 3¼ Speed Graphic which we adapted to a stand.
APO San Francisco Pfc. W. Houlton

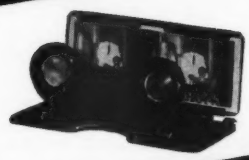
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8. Washington, D. C., Landmarks
9. Times Square to Central Park
10. Salt Lake City, Utah
11. F. D. Roosevelt Shrine, Hyde Park
12. Magnificent Niagara Falls
12A. Niagara Falls
13. Bryce Canyon National Park
14. Yellowstone National Park
14A. Yellowstone National Park
14B. Glory of Yellowstone
14C. Along Yellowstone Trails
15. Washington—Heart of the Nation
16. Santa Barbara, California
17. Missions—California
18. Big Bend National Park
19. Washington, D. C.
20. Washington, D. C.
21. Hialeah Racetrack, Florida
22. Miami Business District
23. Miami Waterfront
24. Miami Environs
24A. St. Augustine, Florida
25. Hollywood to 'Frisco
25A. California
25B. California Wonderland
26. New York City—Radio City
27. New York City—Midtown Westside
27A. New York City—Midtown Eastside
27B. New York City—Uptown
28. New York City—Financial District
29A. Williamsburg, Va.
30. Great Smoky Mountains
31. Chicago, Illinois
32. Notre Dame University
33. Touring the Grand Canyon
33A. Grand Canyon Scenic Beauty
34. Colorado & Estes National Park
34A. Denver, Colorado
37. Yosemite National Park
39. Wisconsin Dells
40. Atlantic City, N. J.
40A. Atlantic City, N. J.
43. Grandeur of the Tetons
44. Mackinac Island, Michigan
45. Petrified Forest
46. Mt. Desert Is. & Acadia National Pk
47. Hoover Dam
S-1. Tournament of Roses I
S-2. Tournament of Roses II

FRANCE

50. Paris and Notre Dame Cathedral
51. Landmarks in Paris
52. Paris and Points of Interest
53. Louvre and River Seine
54. Southern France

SPAIN

60. Scenes in Madrid
61. Madrid has Beauty and Life

IRELAND

70. Sun-up to Sun-set in Cork
71. Visiting Blarney Castle
72. Ennis, Cork and Shannon Airport
73. Past and Present in Limerick

ITALY

80. Rome and Landmarks
81. Rome, Ruins, Mt. Vesuvius
82. Rome and the Present
83. Along Rome Streets
84. Rome has Ancient Splendor
85. Vatican City and Religious Rome
86. Rome—the Old and New
87. Inside Vatican City
88. Genoa—and Columbus
89. Venice, City of Canals

EGYPT

100. Pyramids to Cairo
101. Cairo—Ancient and Modern
102. Landmarks on the Nile
103. Everyday Life in Egypt

INDIA

110. Street Scenes in Bombay
111. Life is interesting in Bombay

PORTUGAL

120. Scenes in Lisbon
121. Beauty and Color in Lisbon

SCENIC TOURS

130. Alaska—American Outpost
131. Honolulu, Waikiki—Hawaii
132. Highways, Palms—Guam

SWITZERLAND

140. Mountainous Swiss Majesty
141. Swiss Panorama
145. Sightseeing in Austria

TURKEY

150. Modern Istanbul
151. Istanbul Landmarks

GREECE

160. Athens and the Past
161. Everyday Life in Athens

JAPAN

170. Japan is Progressive

MEXICO—CARIBBEAN

180. Mexico—Tourist Paradise
181. Touring Mexico
190. Bermuda—Vacation Playground
191. Cuba—Sightseeing Havana

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203. Canada
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COLOR AS FORM: So many photographs—and paintings too, for that matter—are just tinted black-and-whites. The prejudice many photographers have against color photography comes from not thinking of *color as form*. You can say things with color that can't be said in black-and-white.

I never expected to take up color photography, though unconsciously I had been thinking about it. You don't stop thinking about a thing because you don't do it. One day George Waters, then with the Eastman Kodak Company, wired me asking if I'd be interested in doing one or two photographs of Point Lobos in color. I wired back that I knew Point Lobos better than any man alive but I didn't know color. If he could convince me his product was foolproof, I'd try it out.

He didn't wait; he sent me two dozen sheets of Ektachrome air express—practically forcing me into it, for which I've been eternally grateful. I spent a pleasant couple of mornings using up the two dozen, and sent them to Los Angeles to be processed. I wanted to see what they looked like before I sent them on to George. My first batch!—I remember looking at them just like an amateur looking at his first drugstore print and saying, "Gee—they came out!" I sent thirteen of that batch to George and instead of one or two, he bought seven—from two mornings' work. I decided I liked color.

Then Willard Van Dyke started making the movie *The Photographer*, which was to be a combination of photography and the West, with me as subject. He wanted me to retrace my steps through Death Valley, Lake Tenaya, The Big Sur, and other places where I have worked a lot. And he urged me really to work, offering the strong backs of his assistants to lug my 8 x 10 anywhere. I didn't want to do again what I had done in black-and-white, so I took along nothing but color film. I wanted to think exclusively in color. As in black-and-white one learns to forget color, so in color one must learn to forget the black-and-white forms.

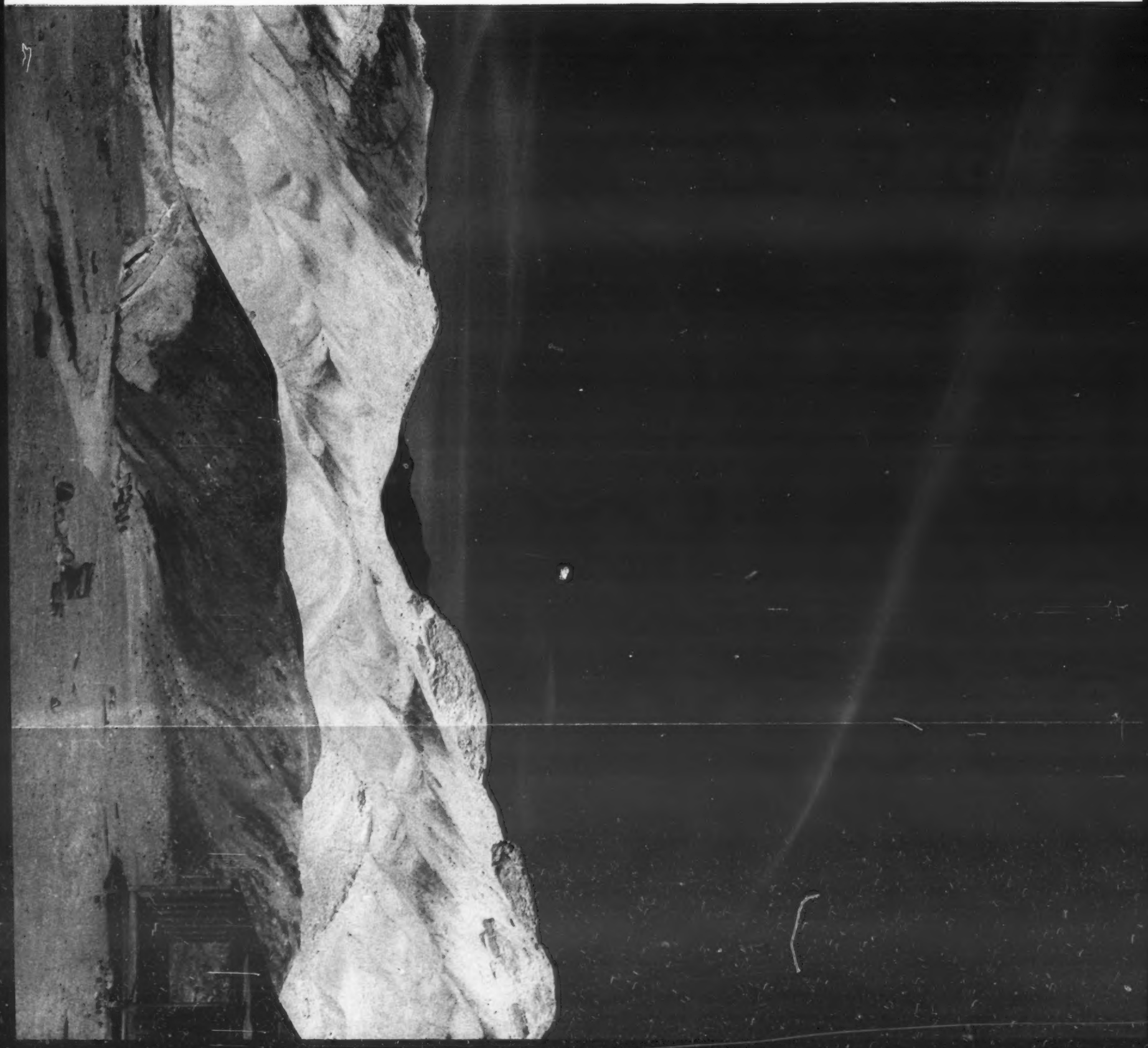
EDWARD WESTON

In spite of my early successes, I still didn't know much about the technique, so I just followed the printed instructions. I never make more than one exposure—unless of course there is a high wind or some moving object.

You find a few subjects that can be expressed in either color or black-and-white. But you find more that can be said only through one of them. Many I photographed would be meaningless in black-and-white; the separation of forms is possible only because of the juxtaposition of colors.

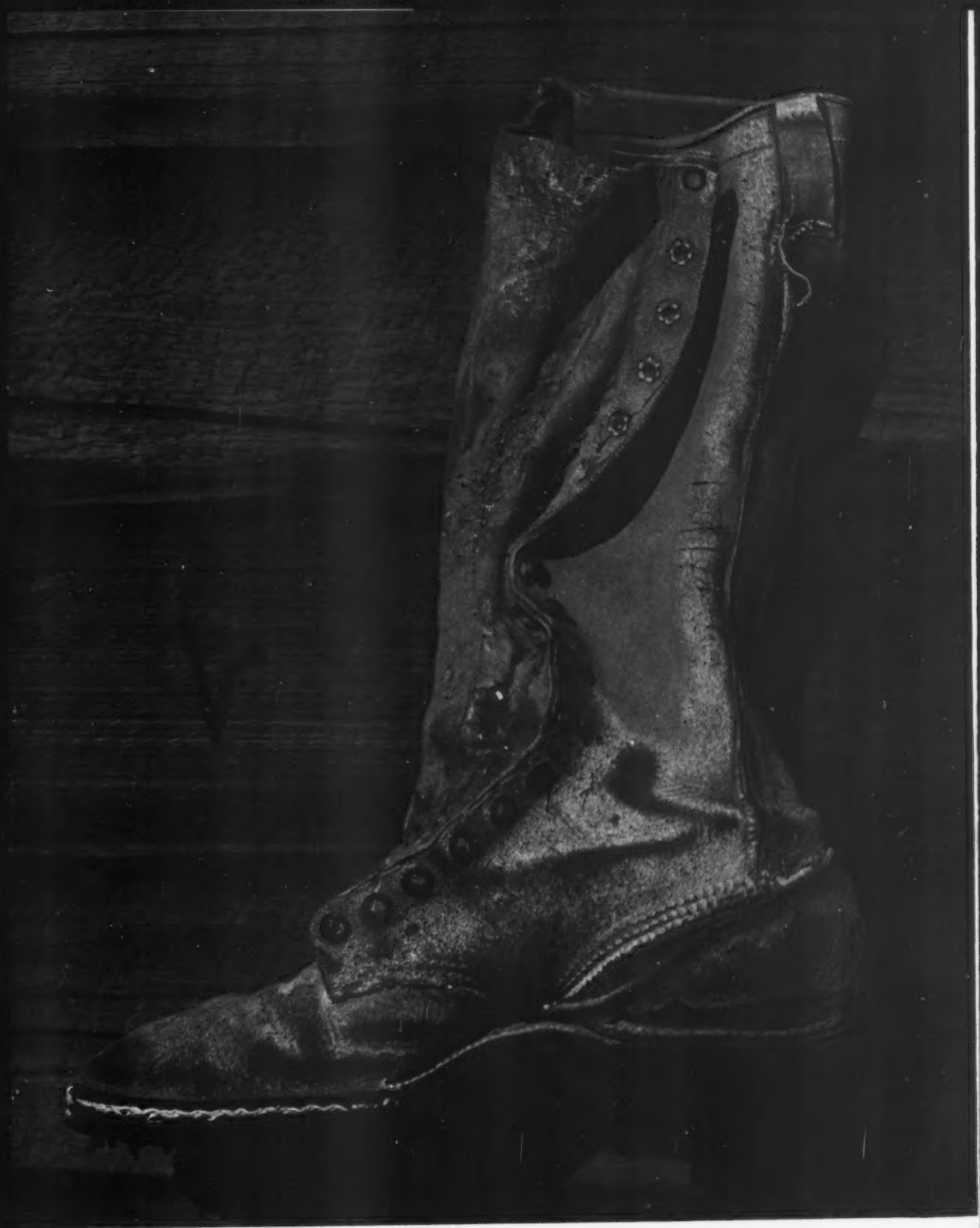
At just the moment I began to get somewhere, I had unfortunately, for several reasons, to quit. I feel I only scratched the surface. But those who say that color will eventually replace black-and-white are talking nonsense. The two do not compete with each other. They are different means to different ends.—E. W.

Death Valley. Abandoned bunkhouse.









Desert-tanned boot.



Dody.

Point Lobos. Rock pools and sea urchins.



NANCY NEWHALL COMMENTS:

To see color *first*, and see it integral with form, line, shadow, depth—isn't easy. And when, for nearly fifty years, you have taught yourself to see the world in black-and-white, only to be suddenly stripped of controls that by now are almost instinctive, and bereft of the magic you can work with glittering whites, luminous grays, and sharp blacks, it is still less easy. You are reduced to bare vision—and in the present primitive state of color photography, you can't even get all you see.

You can see unusual colors and subtle relations between them, and know in advance that the coarse prismatic scale will lose both. You can see a dazzling dominance of certain hues and be unhappily assured that the supporting darks will go watery and blue. The shrill dyes have been deliberately stepped up to please a public with little experience in any but obvious color. Worse still, your expensive transparency itself is fugitive; not even in printers' ink or in carbro will your image survive long.

COLOR PHOTOGRAPHY TODAY is about where black-and-white was when the daguerreotype was new. The controls are few and insufficient—corrective, not creative. The image has unexpected qualities, harsh and strange to the eye that has been steeped in painting. The challenge, then as now, is a boomerang: to the scientists, inventors, manufacturers to find something more flexible, permanent and simple, and to the photographers to stop thinking in terms of other media and start seeing in a medium they must discover for themselves.

Edward Weston had not merely looked at painting; he had himself through his work been a source of excitement and discovery to a number of good painters. For him, there was no conflict between painting and photography. He was quite aware of the importance of photography, and he knew it was an end in itself, comparable to no other and still relatively unknown. For years he had been thinking quietly about color, without the cash or the necessity to practice it. When the opportunity finally arrived, he accepted blithely. He was used to bare vision, he had deliberately limited his own technique to essentials, and he possessed one advantage so unorthodox as to be almost unfair.

SINCE 1915 OR THEREABOUTS, when he was winning prizes for his "high key" portraiture, he has believed in a massive exposure. Developing in a weak energy developer, by inspection, he could then get both the highlights and the shadows rich, or let the shadows go black if he preferred. Long before meters became electric and more sensitive than the eye, Weston, like any good man in that day, learned to be a meter himself—"to feel the light." He still trusts his eye and experience more than any meter. Young photographers are confused and amazed when they behold him measuring with his meter every value in the sphere where he intends to work, from the sky to the ground under his feet. He is "feeling the light" and checking his own observations. After which he puts the meter away and does what *he* thinks. Often he adds everything up—filter, extension, film speed, and so on—and doubles the computation. With most photographers this would result in gross overexposure and unprintable negatives. With Weston it works; nearly fifty years of judging the light, and developing and printing lie behind any decision. When he came to color, this habit, by now almost unconscious, stood by him towards phenomenal success; most photographers *underexpose* color. But Weston, following the Kodak instructions *and* himself, made only one mistake in timing in his first two dozen 8 x 10s. When Kodak published a portfolio of his color, the data on stops and speeds caused a flood of bewildered letters. *(Continued on page 132)*

RETINA IIA

The story of a remarkable pocket-size camera . . . by HERBERT KEPPLER

THE 35MM CAMERA has undergone a remarkable change since its conception. At the beginning it was little more than a small box, a shutter and a fast (for the time) lens. It could be carried almost unnoticed in the hand or slipped into a pocket.

In twenty-five years, the miniature camera has become scarcely recognizable. Large aperture lenses in bulky mounts, combination range and viewfinders, double exposure prevention mechanisms and other mechanical innovations have added size and weight. Some 35mm cameras outweigh and are larger than contemporary 2¼ x 3¼ cameras. And the size seems to be increasing.

One of the few exceptions is the Retina IIa. Its folding design represents a school of camera manufacture peculiarly European. Although most of the desirable modern improvements—fast lens and shutter, combination range and viewfinder—have been added, the Retina IIa of today is about the same shape and weight as the first Retina introduced in 1934. It fits into a good sized pocket (*see picture, page 62*), can be brought into play quickly and is exceptionally silent in operation. Although the Retina f/2 Schneider Xenon lens is not interchangeable, a list of accessories extends the camera's versatility considerably in the field of closeups. (The

HERE IS A LISTING OF THE RETINA IIA SPECIFICATIONS

1. Schneider Xenon 50mm f/2 lens has click stops down to its smallest aperture, f/16. Lens openings are set with a small lever which moves around the bottom of the lens mount.

2. Compur Rapid between-the-lens shutter has speeds from 1 to 1/500 sec. plus bulb. Shutter speeds are set by rotating milled ring around lens mount. Shutter is cocked automatically when film is wound, eliminating possibility of any double exposure.

3. Half moon-shaped focusing lever moves lens in helical focusing mount. Lens does not rotate. Closest point of focus is 3½ ft.

4. Combined viewfinder and superimposed-image-type rangefinder has single peep window with rear eye cup.

5. Rapid wind lever advances film, cocks shutter, changes exposure frame indicator, all in one motion. Lever returns to rest position automatically as it's released. When frame counter reaches the last exposure, the rapid wind lever is automatically locked, reminding the user that the last picture has been reached and the film must be rewound.

6. Frame counter shows number of unexposed frames yet to be taken. Diamond markings on counter eliminate guesswork as to how many frames the film must be advanced with rapid wind lever before the first picture frame is reached.

7. Film wind release button allows film to be advanced to the first frame without tripping the shutter during winding. It is used during film loading.

8. Shutter release button is threaded for a cable release. It cannot be depressed unless camera is open, in taking position. It thus prevents accidental releasing of the shutter when the camera is being carried about in a pocket.

9. Lens mount release button has matching button on bottom of camera. Both buttons must be pressed simultaneously to fold lens mount. Focusing scale must be set to the infinity marking.

10. Camera bed serves as lens cover when camera is in folded position, can be used as a partial lens shade when the camera is in taking position. Like the camera body, it's of aluminum alloy, leather covered.

11. Flash terminal has German push-on type tip. Kodak Flashpost adapter fits onto it and converts it to an ASA bayonet fitting. Synchronization can be changed from X to M by shifting a small lever on the lens mount.

12. Large rewind knob has film reminder built into its top, marked for Kodak black-and-white and color film only.

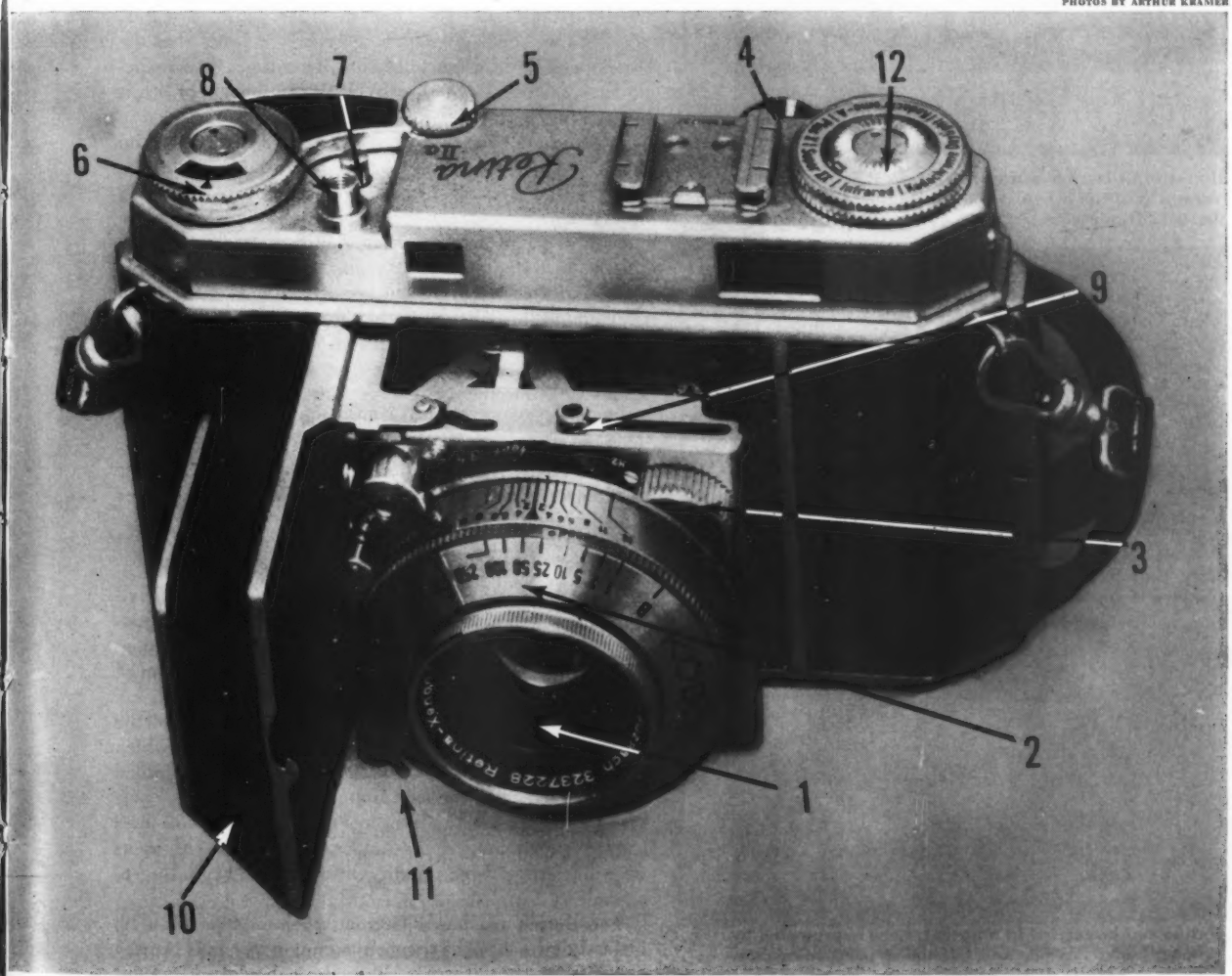
Retina IIa should not be confused with earlier Retina models, especially the Retina IIb which, oddly enough, preceded the Retina IIa. You can always spot the Retina IIa; it is the only model that has both lever and rangefinder.)

The Retina IIa retains most of the advantages of top modern miniatures as well as a compactness few have. This has been accomplished partly by the use of a bellows and collapsible strut lens mount which allows the entire lens assembly to fold directly into the camera body. The camera bed serves as a protective cover for the lens when the camera is folded. You don't need a lens cap when this camera is slipped into your pocket. The lens is amply protected. This method of construction has sometimes been criticized as not having the strength of fixed lens mounts or collapsible metal tubes. MODERN was therefore interested in how the Retina IIa would stand up under rough treatment. It stood up surprisingly well.

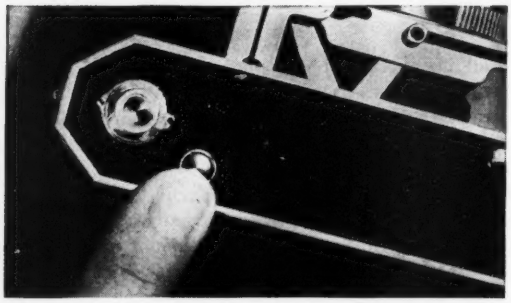
The Retina was removed from its leather case and for three months was carried in pockets or underneath a coat on the ends of a neckstrap—in much the same manner as an owner would often carry it. It was taken on vacations by staff members and was opened and closed literally thousands of times to test the rigidity of the lens mount. Hundreds of pictures in black-and-white and color were made. Ease of handling were tested and discussed. Here are the results.

After the camera arrived, the rangefinder was checked for accurate coincidence. When the camera was pointed at a distant steeple and the focusing mount was set to infinity, the two rangefinder images did not coincide. Some camera manufacturers and optical experts no longer consider this method of tesing valid, however. Instead they prefer tests at relatively close distances where rangefinder accuracy is more important because of the shallow depth of field. The Retina IIa rangefinder was therefore tested at close distances, also. Test exposures showed that the lens was not focusing on the same plane as the rangefinder. At the same time a check showed the camera to

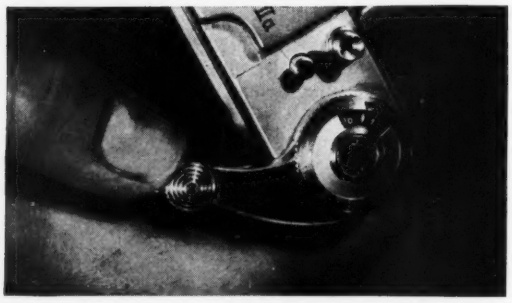
PHOTOS BY ARTHUR KRAMER



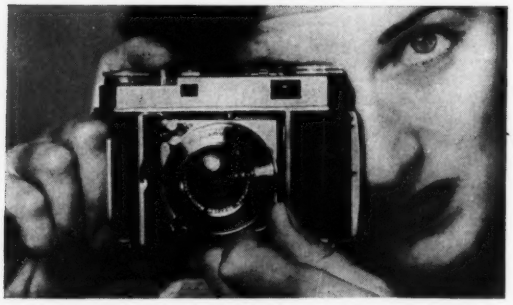
Four points of Retina IIa operation.



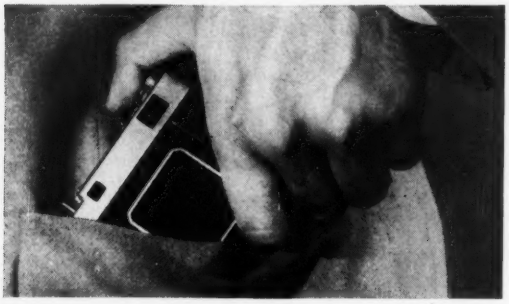
Rewind button is pressed in when rewinding is begun. Finger can then be removed from button which will return to normal position when camera is reloaded.



Rapid wind lever is a useful feature. It snaps back to normal position when released. Diamond marker on the film frame counter helps count blank exposures.



It's not easy to steady the Retina. Try this: extend right thumb along bottom. Grasp focusing lever between left thumb and forefinger as illustrated here.



Retina can be carried in a pocket. Lens is protected by camera body. Leather and enameled parts may show wear if camera is carried thus for any extended time.

be back focusing .003 inch. Both rangefinder and lens-to-film distance were adjusted by a qualified repairman. Optical bench checks on the lens indicated that performance should be quite good at f/2 and better when stopped down to f/3.5 or f/4. Definition at the smallest aperture, f/16, was quite good for a lens of this type. The performance in actual picture tests (*see picture, page 63*) was amazing, considering that the complete Retina IIa costs less than just the 50mm f/2 lenses on some other cameras.

Opening the camera was easy. A touch of a button on the bottom of the camera and a pull on the lens lid snaps the camera into operating position. Returning the camera to its closed position takes practice. The lens mount must be set at infinity. Two buttons located on the lens mount struts must be depressed simultaneously and the camera lid then closed evenly. Any unevenness of pressure on the buttons or in closing the lid may cause jamming of the lens mount.

About the rangefinder

The combination range and viewfinder was adequate in bright light. In dim light it was less easy to use than the rangefinder on a number of other 35mm cameras, notably the Kodak Signet. Some users reported that the two images were often hard to differentiate. The rangefinder was accurate, however. With familiarity of use it became easier to handle the camera.

Loading the camera proved simple and fast. A pull on the lever at the right side of the camera body causes the back to swing open. The take-up spool is fixed permanently in the camera and can be threaded easily. The frame counter is of an unusual design. With most 35mm cameras, you wind and release the film advance twice or three times and then set the frame counter to one. The Retina IIa counter, however, can be set immediately to one of the diamond markings on the frame counter (*see picture, left*). You then advance the film with the rapid wind lever each time depressing the film wind release button until the frame counter indicates the 20 or 36 exposure marking. You're now ready to take the first picture. Thereafter the frame counter will show you the number of pictures *remaining* to be taken instead of the number already made.

Speeds and apertures

Changes in shutter speeds can be made easily. A small red dot on the knurled shutter setting ring is placed opposite whatever speed you wish. Speeds can be preselected before or after the shutter is cocked with the exception of the 1/500 setting which must be set before cocking.

Lens apertures are set by moving a lever around the bottom of the lens mount. The lever has click stops which are not altogether a blessing. The lever must be pulled away slightly from the lens mount in order to make aperture changes. Since the lever has little to grab you'll need a sturdy pair of fingernails—at least until the lever loosens up a bit. After three months this was just beginning to occur.

The Retina IIa has a German push-on type flash tip instead of the ASA bayonet tip common on many American 35mm miniatures. Although a Kodak Flashpost



Exposure at f/2 at 1/500 sec. showed good over-all definition of f/2 Xenon lens on the Retina IIa tested. Note sharpness even at the extreme edges of the picture frame. The lens quality compared favorably with much more expensive optics.

adapter to convert the German tip to ASA is supplied with the camera, the basic disadvantage of the push-on tip remains—the flash connector may get loose and become disconnected at the most inopportune times. It should be checked constantly for a snug fit.

The tripod socket is of an odd design. Not only is it placed at the far right of the camera base but it is not recessed into the camera body. Thus when the camera is placed on a tripod, or a flash unit is attached using the tripod socket, the camera acts as a lever, putting undue strain on the tripod socket. A number of small composition washers are supplied with the camera. These can be placed around the tripod socket for a firmer support when a tripod is used. An alternative is to use the Retina Camera Platform, an accessory which we'll discuss shortly.

The film rewind knob is large and rewinding is fast. Once the rewind button on the bottom of the camera is depressed and rewinding begun (*picture, page 62*) you can rewind without holding on to the button. The button will return to the normal position when the camera is reloaded.

In operation, the camera proved accurate and rigid. Despite frequent bumping and jostling in pockets, it retained its rigidity and correct lens-to-film alignment. The double exposure prevention device worked at all times. The quiet shutter made the Retina useful for taking pictures where other cameras would have been too noisy—in a theater and in a studio at a live TV broadcast. The finish didn't stand up as well as on the Kodak Signet. The leather and baked enamel showed pronounced scuff marks after three months of rough usage without a carrying case. A soft leather pouch into which the Retina could be slipped would be a good investment for an owner.

When the camera had been examined and tested thoroughly various Retina IIa close-up accessories were tried.

The Retina Close-up rangefinder fits in the Retina's accessory shoe atop the camera and allows focusing to nearly 11 inches when the special close-up lenses are used in conjunction with it (*see right picture, below*).

In use, focusing and viewing is done through this close-up rangefinder instead of the built-in rangefinder of the camera. Regular plus 1, plus 2 and plus 3 close-up lenses cannnot be substituted for the ones in the kit since they do not match the rangefinder.

Other devices to facilitate close-up work are also available. The Retina Table Top Camera Stand (about $29.50) (*see pictures below*) makes working at table height easier and helps to prevent camera movement. The Retina Camera Platform (about $5.25) attaches to the bottom of the camera and provides a centrally located tripod socket so the camera can be mounted evenly on the Camera Stand or on any tripod.

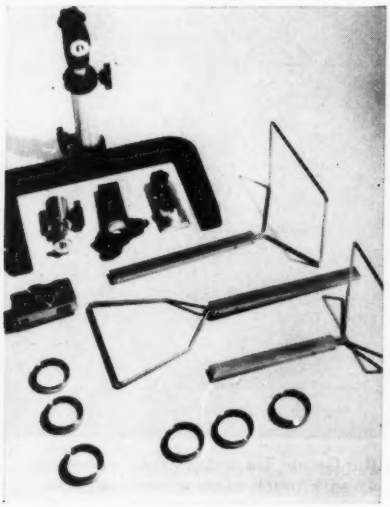
The Retina Close-up Kit (about $50) provides an alternate method of making close-ups. By attaching a wire frame finder and the proper close-up lens to the camera, all the photographer need do is press the subject against the frame edge with the camera prefocused. Anything included in the frame will be included in the picture (*see pictures, opposite page*).

All devices tested worked accurately. A sample of the work turned out with wire frame finder and close-up lens can also be found opposite.

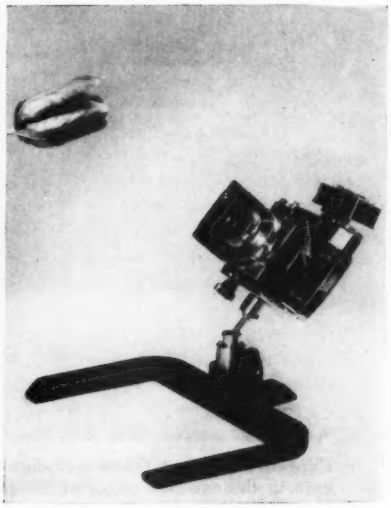
A brief summing up

The Retina IIa camera fulfills all the requirements for which it has been designed, plus more. It incorporates a fast lens and shutter in a small reliable body which can be worked rapidly and silently. The various problems with which new owners may experience trouble—holding the camera, focusing—can be overcome to a great extent by use and practice.

It's not surprising that Sir Edmund Hillary would choose this light, pocketable and reliable camera for his final dash to the top of Mount Everest. This is just one more time that a compact and versatile camera such as the Retina performed a job where other cameras could not be taken or might not operate.—THE END









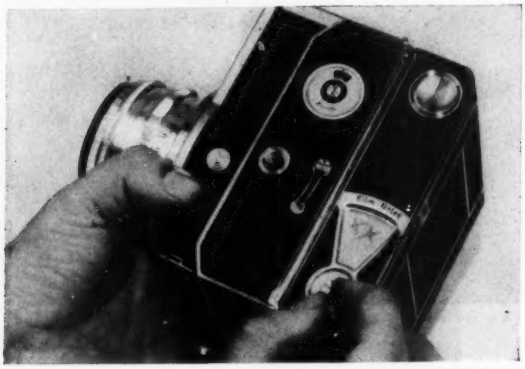


The Retina IIa close-up accessories are efficient

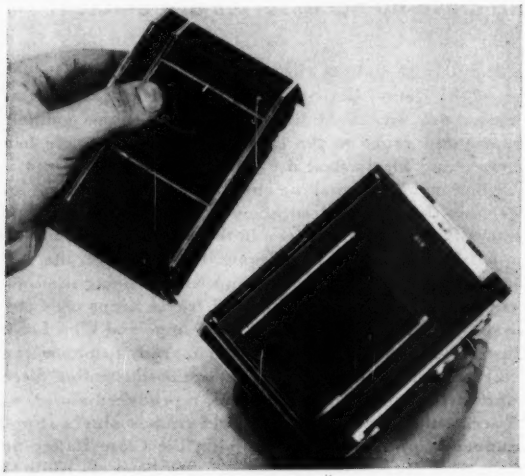
There are basically two methods of making close-ups with the Retina IIa. One method calls for the use of the Retina Close-up Kit. Included with this kit are three supplementary lenses, two wire field frames, a wire distance gauge, a holder to fasten the frames and gauge to the camera and a right angle head which converts the camera stand for vertical use (the camera stand is not included in the kit). The second method of making close-ups uses the Retina Close Range and View Finder plus three special supplementary lenses. All of this equipment, plus the Camera Platform, can be seen in the photograph at far left. In the second photograph from the left, a field frame, frame holder, the right angle head and a supplementary lens from the Close-up Kit are being used with the Camera Stand for copying a photograph. The field frame keeps camera at proper distance and also shows area of picture. The Close Range and View Finder is shown in the next illustration mounted atop the Retina, ready to photograph a flower. The ease of using the field frames can be seen in the illustration directly at left. The photograph of the metal bolts and hand, reproduced above, was made at f/16 and 1/25 sec. with floods. Using the field frames plus a supplementary lens in this manner is simpler than employing the Close Range and View Finder. However, the field frames only measure fixed distances while the accessory Close Range and View Finder can be used at intermediate distances.



Although the Exakta appears large, it's easy to use at waist level. An indentation in back forms finger grip.



Controls are sturdy. Tripod sockets, side and bottom, allow camera to be loaded without removal from tripod.



Back can be slipped from Exakta 66 with turn of a single lever. Film is then loaded into the removable back.

MODERN REPORTS ON THE EXAKTA 66

THE EXAKTA 66, a 2¼ x 2¼ single lens reflex of unusual design and versatility, will be available shortly at a list price of about $300. The lens is an 80mm f/2.8 Carl Zeiss (Jena) Tessar with preset diaphragm, built-in sunshade and bayonet lens mount. The focal plane shutter has speeds of from 1/1000 to 12 sec. plus Time and Bulb; also delayed action. The waist-level reflex finder is removable and an eye-level Pentaprism finder will be available in the future.

MODERN examined one of the first production Exakta 66 cameras although there wasn't enough time to run any conclusive film tests with it. At first glance the camera appears rather large. But it's easy to operate at waist level and fits into your hands nicely.

At the touch of a button at the rear of the camera, the focusing hood springs into position. The ground glass is a condensing type lens, ground finely on the under side. Illumination is equally brilliant to the corners. A large magnifying glass in the hood covers the entire ground glass and is mounted in a mask. When the two side panels of the hood are pressed together slightly, the mask forms a light-tight viewing box over the ground glass as shown in the top photo. There is also provision for direct viewing through windows in the rear and front hood panels.

The single lens reflex has one major advantage over twin-lens reflexes. Unlike the twin-lens design, single-lens instruments have no parallax error, since viewing is done directly through the taking lens. This may cause one difficulty if focusing is done with the lens wide open for maximum brilliance. Some time may be lost between focusing and taking the picture while the lens is stopped down to the proper aperture. The Exakta 66 preset diaphragm shortens this delay considerably. You can focus wide open. Then a flick of a finger, just before snapping the shutter, will instantly close the lens down to any predetermined stop.

Speed settings are located on two dials as on the 35mm Exakta VX. One dial contains the slow speeds and delayed action mechanism while the other controls the fast speeds. These can be seen on the left side of the camera (*top photo*) on either side of the large combination film advance and shutter winding wheel. This wheel has finger grips. A short turn advances the film and winds the shutter. It then snaps back to its normal position. The shutter release is located at the lower right front of the Exakta 66.

The left side of the camera body (*middle photo*) contains the bayonet lens mount release button (near left thumb), a tripod socket, a round wheel and indicator window for changing flash *(Continued on page 114)*

MODERN TESTS THE NEW LUMAX 110

ELECTRONIC FLASH UNITS continue to become smaller in size and price, and the Lumax 110 may be the smallest yet in both. This electronic flash unit weighs ¾ lb., operates on alternating current, and can be used with any camera having X-type (zero delay) synchronization. The unit costs $19.95.

The top photo shows the complete Lumax 110 including the AC line cord and synch cord. Slightly larger than a pack of cigarettes, it measures 3¼ x 3 x 1½ in., less the reflector. The flashtube is contained in a clear plastic shatterproof envelope. Both the tube and reflector are permanently attached to the unit. Flash duration is 1/1000 sec. and recycling time between flashes is 2 seconds.

The synchronization cords and brackets are available as accessories. One particular swivel-type bracket is quite novel. With it the Lumax can be used for direct flash when attached to the accessory clip atop a 35mm camera or swiveled for bounce flash (*as shown in middle photo*).

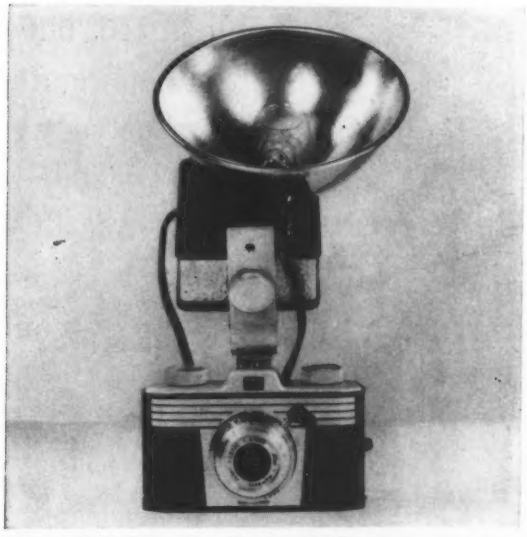
MODERN gave one of the first production units to photographer Benn Mitchell for practical testing. The Lumax Manufacturing Co. advised using a guide number of 110 with Super-XX film, developed normally. Mitchell decided to test out the unit and establish his own guide number—a practice every electronic flash user should adopt. With the flash directly at the camera, Mitchell shot six rolls of film with his twin-lens reflex, using various lens openings and average subjects. The films were developed for different lengths of time in Kodak D-76 and in Promicrol. Mitchell found that his shots made with a guide number of 110 and normal development in D-76 were on the thin side. He increased development to 20 minutes at 70 degrees and obtained what he considered a normal negative.

The 110 guide number produced a good workable negative when developed in Promicrol for 15 minutes at 68 degrees.

Mitchell then set about making two display shots to show what the unit could actually do. He planned to shoot a dancer in a leap, using direct flash, and then try the unit as a bounce light to photograph children. He first set up a seamless black background and dressed the dancer in a red leotard. This would be a particularly tough assignment for the tiny Lumax, since Mitchell desired to separate the red costume from the background while maintaining good skin rendition. Since this was far from a normal situation, Mitchell used a lower guide number of 80. He placed the Lumax unit on an extension ten feet from the girl and exposed at f/8. As expected, he achieved the separation. The skin tones were a bit overexposed when developed in D-76 for 20 minutes, but were quite printable on *(Continued on page 137)*



Although the Lumax is incredibly small, it delivers a satisfactory amount of light for average home use.

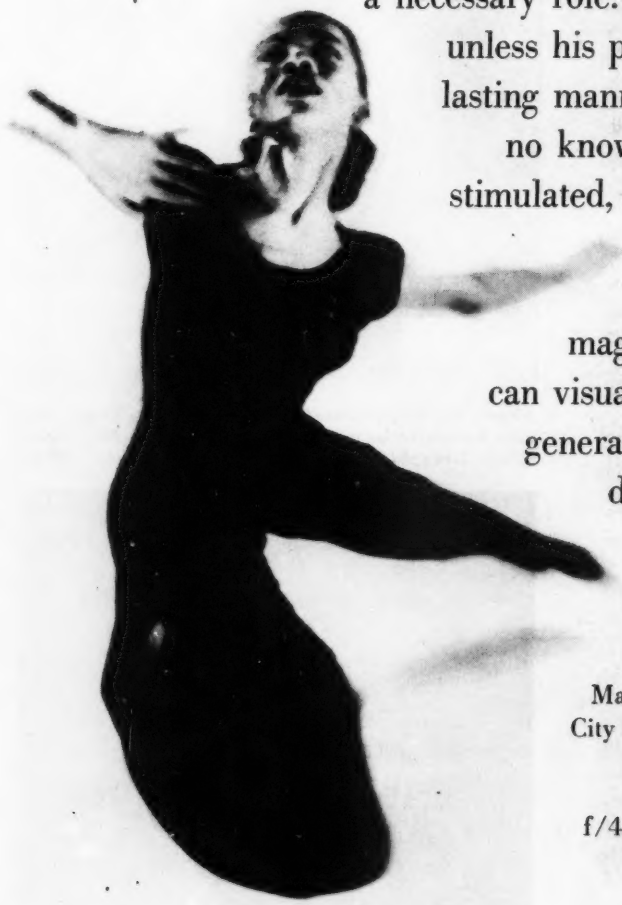


Above: Swivel-type bracket, available as an extra, permits Lumax to be used for bounce flash. Below: Benn Mitchell caught the dancer in action with direct flash.



dance

is movement to photographer Peter Basch. It is other things, too, but especially movement. To Basch dance is one of the pure arts and one in which photography plays a necessary role. The dancer is a performer and unless his performance is recorded in some lasting manner, future generations will have no knowledge of why the great dancers stimulated, excited and inspired artists and audiences in their time. Basch, a staff member of *Dance* magazine says: "If the photographer can visually translate the emotion which generates meaningful movement in the dance, then he has accomplished his purpose."



Mary Hinkson, prima ballerina of the New York City Center Opera, is caught in blurred movement and sharp stillness at peak action. Lighting: floods. Exposure: *left*, f/5.6, 1/10th; *right*, f/4, 1/100th. All pictures, Rolleiflex, Super-XX.





In The Visitation, Pauline Koner and Lucas Hoving of the José Limon company, play the roles of Mary and the Angel. Angel's wings are indicated by blur. Shot with available stage lights. Exposure: f/5.6, 1/5th.

Beach provides outdoor setting (which Basch usually eschews because dance is designed for the stage) for Walter Nicks and Minnie Willis in West Indian dance. Picture impact aided by similar position of feet. Exposure: f/4, 1/100th



Stopped peak movement captures grace and strength of Pearl Lang, called by Basch "one of the greats in the present generation of modern dancers." Studio, paper background, floods, f/4.5, 1/50th.



Basch shot through driftwood for frame effect of Ruth Currier dancing Night Spell. Studio, paper background, floods. Exposure: f/4.5, 1/25th.



Daniel Nagrin in Strange Hero was shot from above, so shoulders (already padded) were additionally distorted. Rim lighting from floods emphasized form and movement. Floods, studio, f/5.6, 1/50th.

Dynamism of Spanish gypsy Juanele, of José Greco company, is caught in contrast of disciplined lines of rigid upper body and blurred effect of clicking heels. Studio, floods, f/5.6, 1/10th.











On these two pages: Geoffrey Holder, 6'7" West Indian, dances in Basch's studio. Some idea of the simplicity of the photographer's setup may be gathered from studying these contacts. Contacts were taken anywhere from 1/10th to 1/250th, all at f/4. Enlargement, *right*, from peak moment was taken at f/4, 1/25 second.









Capitol Developer

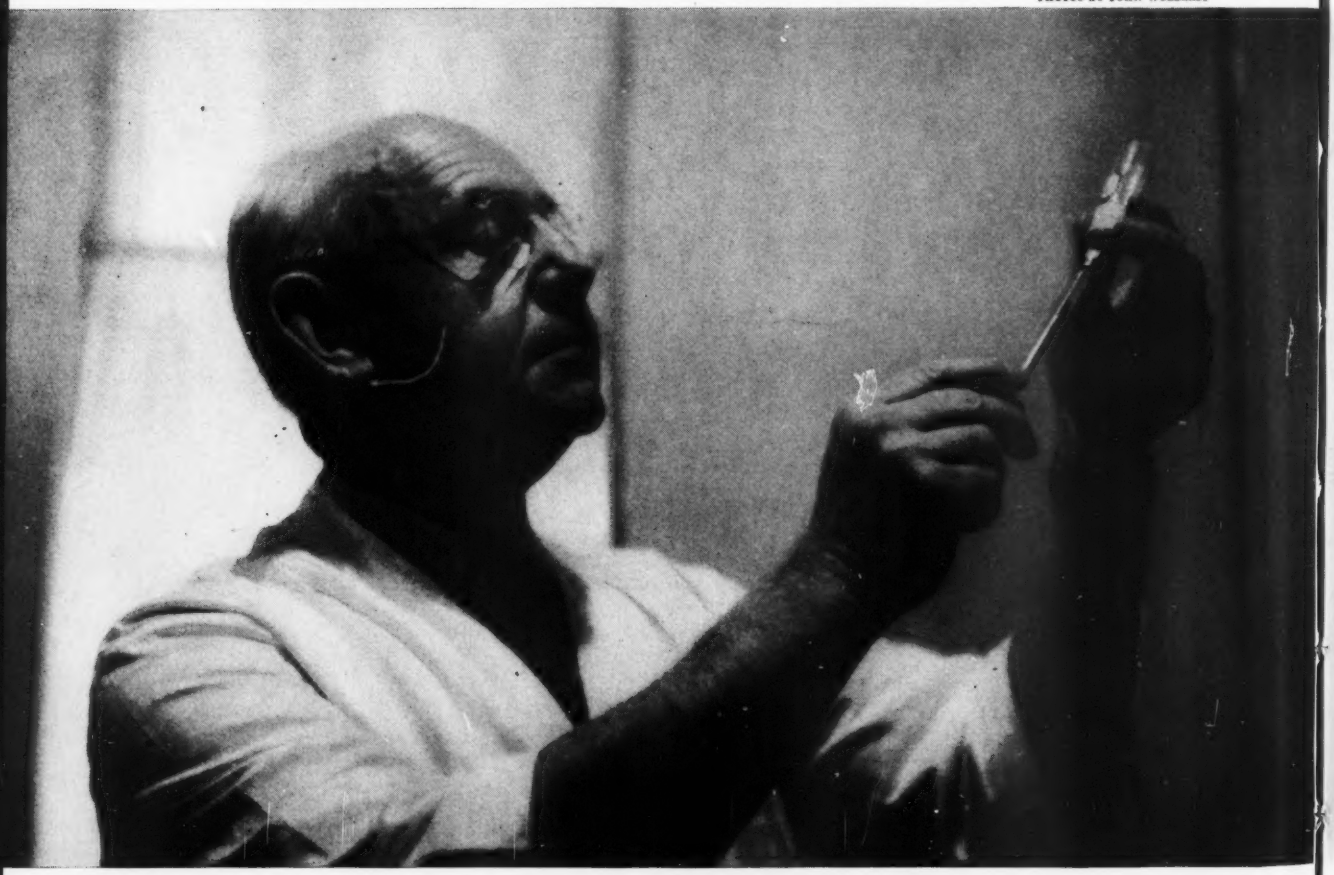
MODERN tests an interesting new product from Britain

CHALK UP ANOTHER SUCCESS for British photographic chemists—a powerful, but soft working, maximum speed, low contrast developer, which should be of marked value for picture taking under bad light conditions. It is intended particularly for use with 35mm and roll films.

Capitol developer is the latest in a series of British developers designed to wring the greatest possible effective emulsion speed (sensitivity) out of a film, without degrading the picture quality excessively. According to the results of MODERN's tests, it goes further toward achieving this end than any other product we have worked with.

First, the problems involved should be defined. This is done in a remarkably clear and restrained manner in the leaflet accompanying each bottle, which is quoted and paraphrased below. Most films are conservatively rated and have reserves of speed which can be utilized by suitable processing. These speed reserves vary considerably from film to film and each film has its limits; often the reserve is much less than some people think. "There can be little doubt that the practice of 'determining' speed increases by using photo-electric exposure meters has given an entirely misleading picture of the results which can be expected." Generally speaking, a particular developing technique is "considered to increase effective film speed if it produces a more satisfactory rendering of shadow detail than would have been obtained by developing an identical exposure in the

PHOTOS BY JOHN WOLBARST



Capitol has remarkable ability to hold detail in the shadows without blocking up the highlights. Main illumination came from bare bulb right over head, with some light coming through window. Exposure was 1/25 sec. at f/2. Straight print on Kodabromide F3 paper was made from this Ilford HP3 negative developed 20 min. at 68° in Capitol diluted 1:7.

standard M.Q. Borax developer for the time normally recommended by the maker of the film."

It is not enough, however, merely to force development to bring up shadow detail. To be really worthwhile, the film speed increase should be achieved without excessive negative contrast, blocked up highlights and objectionable graininess.

The leaflet then goes on to say, "We do not claim that Capitol is the ideal or final solution to the problem, but we believe it to be more satisfactory than any superspeed developing technique yet devised.

"It has the property of emphasising the rendering of shadow detail in a negative to a marked degree—without producing either excessive contrast or highlight density and without reducing the exposure latitude of the film."

Starting in June, MODERN's editors conducted careful and extensive tests which indicated that Capitol achieves just about what its makers claim for it. Sensitometric tests by qualified persons were made in two separate laboratories, and were followed by practical picture-taking tests. More than 25 rolls of film were exposed and developed under controlled conditions, and some remarkable results appeared.

First of all, this is not a developer for general, all around work and should not be used in preference to standard developers unless there is a definite need for it. (Incidentally, the Capitol leaflet gives precisely the same warning.)

The exposure and development of the film must be done with care, and developing instructions followed to the letter. Otherwise, you'll probably wind up with a set of the most overexposed negatives you ever had.

The developer comes in concentrated liquid form and has to be diluted for use. Two sets of developing times at 68° F. are given—for 1 to 4 and 1 to 7 dilutions with water. *Since this developer can be used only once and then must be thrown out,* the 1 to 7 dilution is more economical and sensible. Besides, developing times are relatively short, even at 1:7.

Although the developer should keep indefinitely if sealed and unopened, it is subject to oxidation, like any developer, once the air gets to it. Therefore, it would be a good idea to buy a few 2-oz. bottles, and as soon as the larger bottle is opened for the first time pour the remaining developer into small bottles and seal them with a minimum of air inside.

Capitol developer was formulated to fit the needs of certain emulsions available in Britain. It performs particularly well with Ilford films, especially HP3 in 35mm and roll sizes. When diluted *(Continued on page 143)*









Fast moving conductor-composer Morton Gould was directing one of his own works at an outdoor concert. Light was solely from high ceiling of band shell, and Weston exposure meter barely registered the illumination. Yet, original prints show excellent tone values from dark hair all the way to white shirt. Exposure was 1/60 sec at f/2 with Canon camera, Serenar 85mm lens. Ilford HP3 film was tank developed for 20 min. in Capitol diluted 1:7.

french accent

David Zeitlin tells why Parisian movie stars want to be photographed by Sam Levin or Lucienne Chevert

PARIS, the world's most beautiful city, is at its enchanting best when they turn on the lights at night. Thousands of light globes, some mounted on poles, some recessed in the ground, some affixed to the masonry, pour a majestic radiance over the city's broad boulevards and frothy fountains. With understandable pride, Frenchmen refer to their capital as the "City of Light."

Not all of the lights are outdoors, however. Paris is also the film capital of the country. In the vast studios of the movie-makers, powerful kleig lights illuminate another famous kind of French beauty—that of the nation's glamorous movie stars. Any Frenchman and every tourist can enjoy Paris's illuminated shrines—but few can obtain a close look at the beautiful creatures of the screen.

Regardless of how guarded their studio and private lives may be, however, almost every French actress cheerfully spends a certain amount of time each year under still a third set of lights. These are located in a room scarcely more than 18 feet square at No. 3 Rue du Faubourg St. Honoré—the studio of Sam Levin and Lucienne Chevert, Paris's most celebrated photographers of movie stars.

The stars themselves acclaim the studio. While Levin's success is partly attributable to the fact that he knows how to handle lights and cameras, it is of no little consequence that he also knows how to please beautiful French women. A quiet, soft-spoken, moon-faced man of 48, Levin gives the impression of catering to his client's dictation. This is true only insofar as the lady's wishes coincide with his professional opinion. Actually, the Levin process is one of diplomatically translating the subject's desires into good Levin pictures.

The process always starts with the actress phoning for an appointment. If Levin has never photographed her before, a half-hour appointment is booked. If he has already made pictures of her, a one-hour session is scheduled. The original half-hour sitting is a getting-acquainted meeting. Levin likes to meet the girl, photograph her, study the contacts, then take another set of pictures. "By the time we meet a second time," he says, "I not only know the angles from which a girl will photograph the best, but I also know how to put her at ease so that she *enjoys* being photographed!"



When the actress arrives at the studio (the girls are usually punctual) she invariably shows up with a valise full of clothes and a head full of ideas. As soon as the girl unpacks, her picture ideas become self-evident. In Levin's studio the girls may bring anything from a long formal evening gown down to and including the briefest of Bikinis. While the girl is getting into her costume and applying her makeup, Levin starts setting up his lights and camera. Full-length pictures usually call for one set of apparatus; close-up portraits, another.

The typical French actress not only selects the outfit she wants to be pictured in, but also has pretty definite ideas about the pose she wants. Levin and Miss Chevert always listen calmly and patiently as the girl explains how she wants to be photographed. The business of a subject telling a photographer



One approach to glamour lighting is shown in the picture, *opposite*, of actress Tilda Thanar. For this picture, Levin used a single spotlight located high and to the right of the camera. Lucienne Chevert's glamour shot of Dominique Wilmes, *above*, required a number of spotlights, plus a bank of floodlights hidden below the posing platform. The spotlights were trained upon the girl's face and figure; the floods lighted only the background.



This simple glamour shot of Miss Aubry required only two spotlights. One spot, high to the left, lighted the top of her head and right arm; the main spot, high on the right, lighted her face.

One girl—three pictures. Cecile Aubry as photographed by Sam Levin.



Actresses usually shy away from a pose of this sort, *right*, because pets are notorious scene snatchers. In letting the pup share equal lighting and conceal part of her face, Cecile Aubry gambled on whether or not her own image would dominate the picture. Would you say she won—or lost? *Below*, Miss Aubry in a guileless, almost childlike pose. The soft blur surrounding her face was probably achieved by photographing her through a piece of glass that was clear in the center, but covered with a light film of Vaseline around the edges.



how to make a picture might irritate some photographers, but with Levin it doesn't produce so much as a lifted eyebrow. "Why should it?" he asks. "After all, I can always ignore any suggestions I don't want to follow. Then, too, the girl's ideas very often make good sense. The pose a girl requests is usually one arrived at after long hours of self-inspection in the bathroom mirror. Every actress knows which side of her face is the prettier, n'est ce pas?"

Levin's primary aim when he photographs a girl is to make her look as vivaciously alive as possible. Thus if he photographs a girl the way she wants to be pictured (or at least the way she thinks she does) the chances of capturing animated expressions are enhanced.

Keeping the client relaxed and content is more than half the battle. In the Levin-Chevert studio this task is helped along by the use of mirrors. On the wall of the studio behind the cameras hangs a large plate-glass mirror. Affixed to the ceiling, directly over the posing area, is another large mirror. After striking a pose a girl can tell at a glance how she looks.

A studio radio provides another balm to soothe the Gallic temperament. Fortunately for all Paris portraitists, one of the local stations broadcasts light and semi-classical music all day long. Neither *(Continued on page 104)*

Toning from A to Z

BY DR. ROBERT F. EDGERTON, A.P.S.A., Eastman Kodak Co.

TONING is the final step in the process of making a photograph live. Selection of the tone most appropriate for mood and subject matter is the culmination of all the work of picture making, film developing, and paper processing. The effectiveness of the print depends on its tone just as it depends on other elements of paper grade, stock tint, and surface. There are reasons for leaving some prints in their original black-and-white. But unless this is clearly the case, toning should be used—not to dominate the print, but to harmonize with it and further reveal the nature of its subject and mood.

For example, if the print is of water, steel bridges, or snow, we would probably use such a cool color as blue to express this feeling.

If your print suggests warmth, a wide range of tones is available. There are purplish browns, neutral browns, red and yellow browns and even reds. If there is only a little warmth—a stray beam of sunlight on a cold building—then a purplish or neutral brown might be desirable. If your print is a portrait, the personality of the subject should dictate whether toning is to be neutral brown, warmer yellow, or warm red brown.

If a print suggests strong color or high temperature, then you may want to try toning it red. Subjects which lend themselves to this treatment are sunsets, campfires, steel mills, etc. Or perhaps you have a print of a field of ripe wheat. A golden yellow brown tone here would be just right.

This article is concerned with packaged toners which are easy to use and which will give the results described above. If you wish to make up toners from formulas, consult the Kodak handbook, *Processing and Formulas.*

BLUE TONES. Pleasing blue tones are produced by Kodak Blue Toner or the well-known gold-thiourea toners. Formulas for the latter generally include the use of sulfuric or citric acid as a third constituent. There appears to be little significant difference in the resulting tone, whichever of the acids is employed.

The most important influence on the final tone is the type of paper used. Some cold tone projection papers (such as Kodak Royal Bromide) do not tone blue at all; neutral tone papers (such as Medalist) give a very attractive blue-black. Warm tone enlarging papers (such as Ektalure) tend toward a navy or purple-blue. (Papers of corresponding characteristics made by other manufacturers are listed, *pages 84-85.*)

In the toning bath, toning occurs first in the highlight areas and proceeds slowly until the shadows are toned. With cold papers, prints may be toned partially without this tone difference being apparent in the finished print. Partial toning with warm tone papers will give a "double toning" effect which means that tones occur only in some parts of the print. Because of this two-tone result, warm toned papers usually are toned to completion.

Blue toners give an apparent increase in contrast and a slight blocking of detail in the heavy shadow areas of the final print. For this reason, a print to be toned blue should be made a little lighter than a corresponding black-and-white print. Exactly how much lighter depends upon the paper you use and your preference.

NEUTRAL AND YELLOW-BROWNS. Conversion of the silver image to silver sulfide results in an astonishing array of tones. The particular tone that you get is related to the paper-toner combination you use (see chart, *page 84*). With any single sulfide toner, you will find that the cold papers give the most neutral brown tones;





JOHN I. FISH, A.P.S.A.

◁ **BLUE.** *Rochester Skyline* imparts the chill of water, metal, night—and so is a perfect subject for blue toning. Snowscapes, sailboats, and rainy day scenes would also be appropriate subjects for Blue Toner and can be printed on neutral and warm tone papers.

GOLD. *Summer's Children* is one type of shot that benefits from being printed on ivory stock Opal P, S, or Z —warm tone papers—then toned with T-21 Gold Toner (Nelson's). Warm landscapes, fields of wheat, etc., should also be toned in this way. ▽

DR. ROBERT F. EDGERTON, A.P.S.A.



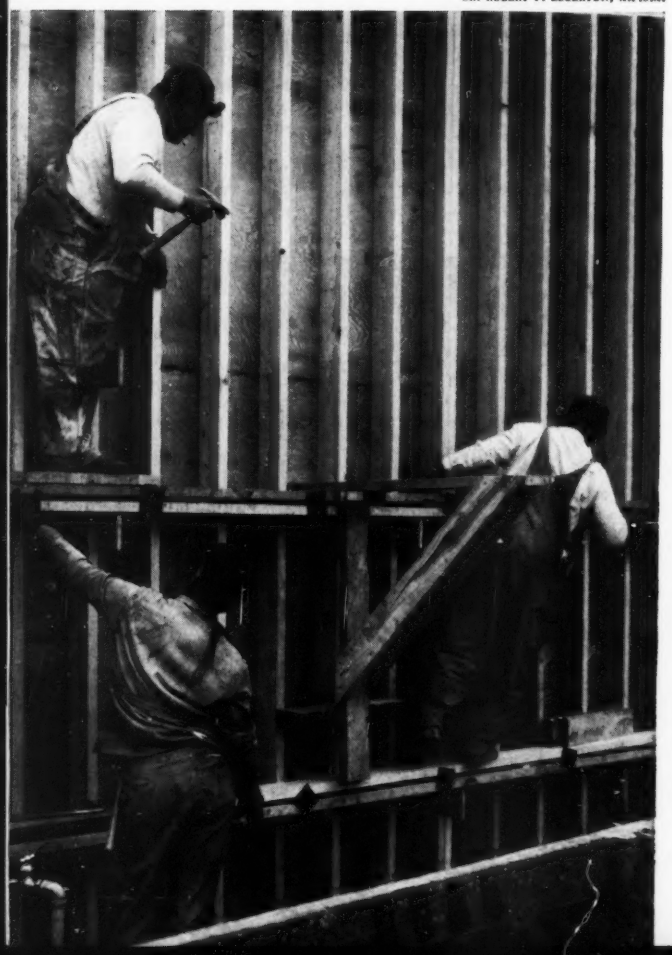
◁ **BROWN.** The subject matter of Edgerton's *Face Lifting* is well suited for toning in the rich neutral brown that's attainable with Brown Toner. This is a direct toner and is designed for use with such neutral tone papers as Medalist. Refer to chart on page 84.



RED. *Fiery Bath* is a suitable type of ▷ print for reddish tones. Robert W. Camp doubled normal exposure on Opal G before toning first in Brown Toner, then in Blue Toner for the final burning effect.

BROWN. *Work Pattern* was partially toned in Rapid Selenium Toner to give just sufficient warmth to be in keeping with this scene of workmen and wooden forms. Browns run from cool to warm. ▽

DR. ROBERT F. EDGERTON, A.P.S.A.



To obtain these tones	
I Blue-black to purple-blue	
II Neutral brown to yellow-brown	
III Neutral brown to slightly yellow-brown	
IV Purple-brown to red-brown	
V Yellow-red to red	

***COLD TONE PAPERS**

Ansco Brovira
Gevaert Novabrom
Kodak Royal Bromide
Kodabromide
Dassonville Charcoal Black
Haloid Halobrome

and the warm papers, yellow-brown tones. The neutral papers occupy a tonal range that is roughly between these extremes. For any given paper Sulfide Sepia T-7a and Kodak Sepia usually give the yellowest brown tones; Hypo-Alum Sepia T-la, less warm tones; and Polysulfide T-8 and Kodak Brown Toner, the coldest, or most neutral brown tones. Low cost favors these last two toners since they are used at high dilution and their capacity is excellent.

The *bleach redevelop* toners produce rich neutral browns on cold papers (*chart, below*); a slightly yellow tone on neutral papers; and pronounced golden-yellow brown on warm papers. Bleach-redevelop toning is about the only method that has any action on the cold papers. The other toners generally give no reaction at all.

The *direct* brown toners produce a negligible tone on cold papers; a very attractive cool brown on neutral papers; and yellowish brown on warm tone papers.

NEUTRAL- AND SLIGHTLY YELLOW-BROWNS. Kodak Gold Toner T-21 (Nelson's) has been a long-time favorite for achieving subtle neutral browns on warm papers (on which it is used almost exclusively since it has practically no effect on cold projection papers). These rich shades of brown are possible because T-21 is one of the few chemical toners which tones the highlights and shadows evenly, thereby permitting you to stop when the desired tone has been attained. If toning is carried to completion, T-21 gives tones that are slightly less yellow than the polysulfide toners.

PURPLE-BROWNS AND RED-BROWNS. The third type of toning that permits either partial or complete toning is represented by Kodak Rapid Selenium Toner. This toner gives red-browns with the warm papers; purple-browns with the neutral tone papers; and has no effect on the cold papers. Capacity is excellent (about twenty-five 8 x 10 prints or their equivalent per quart of working solution) and cost is moderately low (approximately 90 cents per 8 oz. bottle of stock solution).

YELLOW RED AND RED. The combination of Kodak Brown Toner followed by Blue Toner gives a fiery glow to those sunsets and fireside pictures. Although some experimentation is required to achieve the exact tone, the directions on page 87 will work well for a start.

Select one toner below which,	with these papers,	gives these results
Kodak Blue Toner B-L Blue Toner	Cold tone : Neutral tone : Warm tone :	may not tone at all give blue-black tones rich purple-blues
bleach-redevelop method Kodak Sulfide Sepia T-7a Kodak Sepia Toner	Cold tone : Neutral tone : Warm tone :	rich neutral brown give warm brown tones yellow-brown hues
direct method Kodak Hypo-Alum Sepia Toner T-la Kodak Polysulfide Toner T-8 Kodak Brown Toner Ansco Direct Sepia Toner McKeon's Toner	Cold tone : Neutral tone : Warm tone :	generally give negligible tone change rich neutral brown tones brown to yellow-brown
Kodak Gold Toner T-21 (Nelson's)	Cold tone : Neutral tone : Warm tone :	no tone change. generally no reaction. neutral brown to slightly yellow-brown depending upon extent of toning
Kodak Rapid Selenium Toner Kodak Brown-Selenium mixed Ansco Flemish Toner	Cold tone : Neutral tone : Warm tone :	generally do not tone purple-brown tones red-brown hues
Kodak Brown or Sepia Toners followed by Blue Toner	Cold tone Neutral tone Warm tone	yellow-red to red depending upon method used to form silver sulfide image

***NEUTRAL TONE PAPERS**

Ansco Cykora
Ansco Projection Proof
DuPont Varigam
DuPont Velour Black
DuPont Black-and-White Proof
Kodak Medalist
Kodak Mural
Kodak Platino
Kilborn Coloma
Gevaert Projection Proof
Dassonville Charcoal Ember

***WARM TONE PAPERS**

Ansco Indiatone
Gevaert Artex
Gevaert Tonex
DuPont Warmtone
Kodak Opal
Kodak Ektalure
Kodak Illustrators' Special
Kodak Portrait Proof
Haloid Portraya
Kilborn Verditone

CHART BY NORMAN ROTHSCHILD

Here's how you work with toners for professional results

BLUE TONES. The single solution toning bath is generally used at 70° F., although it may be heated to 90-100° for faster action. To prevent spots and yellow stains, the prints should be agitated gently but continuously during the entire toning operation. At 70°, toning is usually complete in 20 minutes; at 90-100°, in five minutes. The capacity of the toning solution is rather poor (approximately fifteen 8 x 10 prints per quart) and the cost of about 78 cents per quart relatively high. Make up only the amount you will use at one time.

NEUTRAL BROWNS AND YELLOW BROWNS. The old Hypo-Alum Sepia T-1a toner has three distinct advantages in its favor—if you can tolerate its odor of sulfur dioxide and provide for its use at 115-120°. First, it is the one toner which is the exception to the thorough washing rule. It may be used after a print has been washed five to ten minutes. Also, if the prints are kept moving continuously it will tone to completion in 20 minutes without a trace of any highlight or paper stain. Finally, it has excellent capacity (approximately twenty-five 8 x 10 prints per quart of working solution).

Hypo-Alum toner bleaches the print, so expose normally and increase the development time over that recommended for a black-and-white print. Warm tone papers bleach more than neutral tone papers and require about 100 percent increase in development time, while the neutral papers may require only a 25 percent increase. Be sure to sponge off the print surface before drying in order to remove the deposit of sulfur which settles there.

Kodak Sepia Toner is a packaged formulation of the bleach-redevelop type which gives tones similar to Sulfide Sepia T-7a. Toning proceeds quickly to completion at 68°.

The operation consists of bleaching the image in a potassium ferricyanide solution and then redeveloping in a sodium sulfide bath. Capacity of the baths is good, but the shelf life of the solutions is only fair. The "B" part of these solutions gives off poisonous hydrogen sulfide—the odor of rotten eggs—so *make provision for good ventilation.* Also, hydrogen sulfide causes fogging of unexposed paper and film—*make absolutely sure these are not in the vicinity of the toning operation.*

When using the bleach-redevelop toners, fixing and washing must be properly carried out in order to avoid trouble (*see page 145*). Residual hypo in the print will result in excessive bleaching and residual silver complexes will result in stained highlights.

As in the case of Hypo-Alum Sepia T-1a, overdevelop 25 to 100 percent to compensate for bleaching.

Polysulfide Toner T-8 and Kodak Brown Toner are single solution toners which are characterized by their simplicity of use and low cost. They are merely diluted with water, heated to 100°, and at this temperature the toning reaction is complete in three to five minutes, or in 15 to 20 minutes at 68°. If there is any tendency for softening of the emulsion, toning should be followed by a two percent sodium bisulfite clearing bath for one minute, and then a hardening bath for two minutes. To prepare the clearing bath, dissolve approximately 300 grains of sodium bisulfite in 31 oz. water at 68°. The hardening bath is prepared by adding one part of Kodak Liquid Hardener (or two parts Kodak F-5a or F-6a) to 16 parts of water at 68°. If any sediment appears on the print, wipe the surface with a soft sponge. Since hydrogen sulfide evolves from the polysulfide toners, *ventilation must be adequate.*

These direct brown toners bleach prints slightly, and call for an increase of 25 to 50 percent in the normal development time. As in the case of the bleach-redevelop toners, to avoid highlight stains, make sure prints have been carefully fixed and washed.

NEUTRAL- AND SLIGHTLY YELLOW-BROWNS. A wide range of neutral and warm brown tones are possible with the use of Kodak Gold Toner T-21 (Nelson's). After the print has been washed thoroughly, immerse it in the toner at a temperature of 105-110°—not above. Higher temperatures may produce unevenly toned areas in the print. Place a thermometer in the toner tray and check the temperature carefully as the operation proceeds. When the print reaches the desired tone, remove it from the toner and wash it for five to ten minutes in



For *Brown Toning*, dilute 1 oz. Kodak Brown Toner with 1 qt. of water at 100° in 8 x 10 tray. Place this in a larger tray filled with water at 100°. Keep toner hot for 5 min. Follow with 2% sodium bisulfite clearing bath (dissolve approx. 300 grains of sodium bisulfite in 31 oz. water at 68°) for 1 min., and Kodak Liquid Hardener (dil. 1:16) for 2 min.

water not over 70°. Then return it to a tray of fresh fixer for five minutes and wash for one hour at a maximum temperature of 70°. Sponge all the water off the print and dry at room temperature between clean blotters or cheesecloth to prevent spots and stains.

The bleaching action of T-21 is negligible if you tone partially, but if you are going to carry toning to completion, the print should be slightly overdeveloped. In spite of rejuvenation with gold chloride as the toning rate decreases—4cc of Gold Stock Solution B are added to the toner after it has toned fifty 8 x 10 prints—the shelf life after use is only fair. Mix only as needed.

PURPLE BROWNS AND RED BROWNS. By using Kodak Rapid Selenium Toner at a concentration of 1: 3, toning is complete in one to three minutes. By diluting to 1:10, however, the reaction may be slowed sufficiently to permit partial toning. The toning operation consists of a single bath used at room temperature (68°), but it should be preceded by a 10-second rinse in a two percent Kodalk Balanced Alkali (approximately 300 grains of the packaged powder per 34 oz. water) solution to neutralize any acid which may still be present from the fixer. Failure to neutralize this acid generally will result in pink stained highlights. Improper fixing and washing will give yellowish pink highlight stains.

If you tone partially with this solution, extend the toning operation a minute or two beyond the point where you have the tone you want—prints lose a great deal of their warmth in drying. After partial toning, wash for at least an hour at not more than 70°; 20 minutes will suffice if toning is carried to completion. It is advisable to maintain a good flow in the wash water to prevent the accumulation of toner from previously washed prints which may give an additional tone to the prints.

An interesting modification of the selenium tone may be had by mixing Kodak Rapid Selenium Toner with Kodak Brown Toner, as follows:

	avoir.	*metric*
Water	64 oz.	500cc
Sodium carbonate (monohydrate)	1 lb. 5 oz.	160 grams
Kodak Brown Toner (stock solution)	41 oz.	320cc
Kodak Rapid Selenium Toner (stock solution)	10¼ oz.	80cc
Water to make	1 gal.	1 liter

For use, dilute one part of this stock solution with three parts of water. Toning is complete in three to five minutes at 68°. A two percent sodium bisulfite clearing bath followed by a hardening bath is recommended.

With the warm tone papers this variation gives redder tones that are less purple than those resulting from toning to completion in the straight selenium toner.

YELLOW-RED AND RED. If your print is to be made on a warm tone paper, give it twice normal exposure, but develop for the usual recommended time. Then tone it in Kodak Brown Toner and wash it thoroughly. Follow this with toning in Kodak Blue Toner or one of the gold-thiourea type toners. The longer you tone in the blue toner, the redder your print will become.

Four Basic Steps in Sepia Toning



The first step is to immerse print in bleach—at 68°—and agitate gently for approximately three minutes.



At the end of this time all black image has disappeared and only a pale "ghost" image now remains.



Rinse print in water for 30 seconds. Now it is ready to receive the sepia tone in the final bath (*below*).



Finally, place print in the redeveloper. The redeveloping process is complete in about one minute.

Before you tone, prints must be carefully prepared. Turn to page 145.

The Kodak BULLETIN

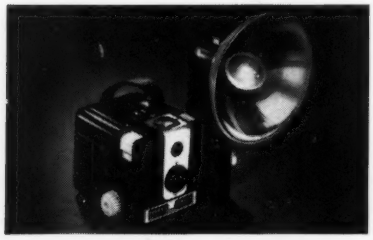
How to make Christmas shopping easy

Your time is valuable—and there's never enough shopping time at Christmas. Then why not drop the whole problem in your Kodak dealer's lap? He has a photographic gift to fit every person on your list—beginner or expert. He also has the gifts you'll want to be hinting for—for yourself.

Everybody can use photo-gifts. Here, Kodak provides you a Christmas catalog—items from 45 cents up. Do your shopping in your easy chair—then clean up most of your list with one stop at your Kodak dealer's. You'll make it a merrier Christmas for everyone—including you.

UNDER $10

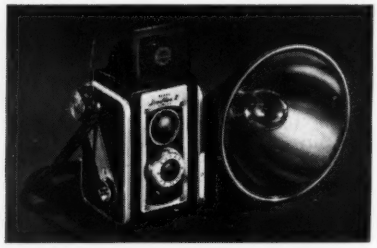
Brownie Hawkeye Camera, Flash Model. An ideal starter camera for the teen-ager on your shopping list. Thrifty to use—provides 12 big 2¼ x 2¼ pictures to a roll of film. Pre-set lens requires no focusing. Has shutter settings for snapshots and



longer exposures. Synchronization for both F and M lamps is dependable—and automatic . . . nothing to set. Takes 620 film, black-and-white or Kodacolor. $7.20. Kodalite Flasholder with Lumaclad Reflector, $4.00.

UNDER $25

Kodak Duaflex II Camera with Kodar *f*/8 Lens. We think this is the finest picture maker in its price class to give or get. Even the expert appreciates it as a second camera, loaded with black-and-white or Kodacolor Film. It's a reflex-type camera with a big, brilliant viewfinder for easy viewing and composition. Its fine, three-element 72mm. lens is corrected for both black-and-white and color, has apertures from *f*/8 to *f*/16, and focuses from infinity down to 3½ feet. For easy use by the beginner, apertures are marked: *f*/8—hazy sun; *f*/11—bright sun; *f*/16—bright sun on snow or sand. Has instantaneous and "L" shutter settings and is synchronized for F type lamps. Twelve 2¼ x 2¼ negatives on 620 film. Price, $22.30.



At $14.50, the Duaflex II with Kodet Lens offers the same reflex-type viewfinding, the same rugged and handsome construction, with the added simplicity of a fixed-focus and fixed-aperture lens. Kodak Duaflex Flasholder, $4.25.

OVER $25

Kodak Pony 135 Camera, Model B. For one who travels, who will spend the rest of the winter in a sunnier clime; or for anyone, including yourself, who enjoys superb Kodachrome transparencies, the Kodak Pony offers a real picture-making performance at an amazingly thrifty price. The lens is ample for most color-picture needs—a Kodak Anaston Lens, *f*/4.5, *Lumenized*. The shutter has speeds from 1/25 to an action-stopping 1/200. The shutter release is built into the body; it helps insure a steady camera. To make it easy for those who want



good pictures with a minimum of attention to camera settings, average settings are marked in red. A brilliant, optical eye-level viewfinder makes it easy to follow even the fastest action, to compose your picture the way it's wanted. Automatic film stop and new extra-easy film loading. Takes 135 film, 20 or 36 exposures, black-and-white or Kodachrome. The price is only $36.75.

For those who prefer the short, handy 8-exposure film roll, the Kodak Pony 828 Camera fills the bill perfectly. Has all the features of the Pony 135 less the automatic film stop and counter. Takes 8-exposure 828 film—black-and-white, Kodacolor, or Kodachrome. Price, $31.15. Kodak Standard Flasholder with Lumaclad Reflector, $8.25.

The Kodak Signet 35 Camera. Here is the camera that gives picture quality unsurpassed by any miniature camera at any price . . . needle-sharp color transparencies or black-and-white negatives—negatives from which you easily make big sharp blow-ups—transparencies that provide thrilling realism on your projection screen.

The secret of the Signet's amazing performance is not merely in the lens, but in



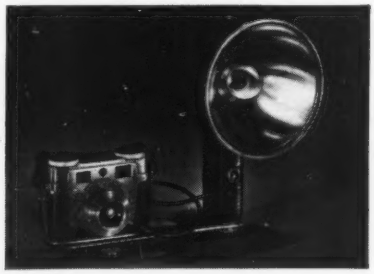
Kodak
TRADE-MARK

every design and construction feature. When your Kodak dealer places the Signet 35 in your hands, notice how comfortably it seems to fit, how your finger automatically finds the shutter release, makes you want to start shooting then and there. Sight through the viewfinder, try out the coupled rangefinder, and observe how accurately each does its job for you.

Note that the lens of the Signet 35 is a Kodak Ektar Lens *f*/3.5. Ektar lenses are the finest that Kodak makes; they offer the highest degree of correction optical science can provide. Like all other Kodak Ektars, the Signet's is *Lumenized* for maximum light transmission, maximum color purity.

Matched to the quality of the lens is the shutter, a unique two-bladed design that provides fast opening and closing, maximum light admission, and great accuracy, with speeds from 1/25 to 1/300 second. Accurately synchronized at all speeds for Class M lamps.

For smooth focusing the Signet's lens mount rides on 50 lifetime-lubricated ball bearings. It operates with satin-smooth precision in any weather, keeping the lens in exact alignment without play.



For faster, more convenient shooting, the ruggedly accurate rangefinder is combined with the viewfinder and coupled to the lens. Every rangefinder part is precisely machined and fitted. Spring-loaded V-bearings eliminate play and compensate for any wear, providing lifetime accuracy.

The Kodak Signet 35 also has automatic film stop, film counter, and double-exposure prevention—with a release button to permit double exposure when wanted. Takes Kodak 135 film, black-and-white or Kodachrome, 20 or 36 exposures. And with all its excellence, the price is only $92.50. Kodak Standard Flasholder with Lumaclad Reflector, $8.25.

Complete Camera Outfits

UNDER $15

Brownie Hawkeye Outfit. Brownie Hawkeye Camera, Flash Model; Kodalite Flasholder with Flashguard; Two Size C Photoflash Batteries; Eight No. 5 Photoflash Lamps; Two rolls of Kodak Verichrome 620 Film; "Photo Tips" instruction booklet. $13.95.

UNDER $25

Kodak Duaflex Outfit. Kodak Duaflex II Camera, Kodet Lens; Kodak Duaflex Flasholder with Flashguard; Two Penlite Batteries; Eight SM Photoflash Lamps; Two rolls of Kodak Verichrome 620 Film; "Photo Tips" instruction booklet. $21.95.

UNDER $35

Kodak Duaflex Deluxe Outfit. (Illustrated) Kodak Duaflex II Camera, Kodar *f*/8 Lens; Kodak Duaflex Field Case; Kodak Duaflex Flasholder with Flashguard; Two Penlite Batteries; Eight SM Photoflash Lamps; Two rolls of Kodak Verichrome 620 Film; "Photo Tips" instruction booklet. $32.45.



For the perfect Christmas—a Kodak Signet 35 gift outfit—camera, field case, and Flasholder in handsome gift box. $108.95.

Kodak Retina IIa Camera. This camera provides accuracy with speed to spare . . . a lens that's fast enough for action in color or for subdued-light shots . . . a shutter with a full range of speeds up to an action-freezing 1/500 second. Compact enough for an expedition where space is limited, it folds to a flat 1⅝ inches, with a sturdy bed that protects the lens and shutter mechanism.

The lens is a Schneider Retina-Xenon Lens *f*/2, fully corrected for color and black-and-white, coated for maximum contrast, shadow detail, and color purity. Rainy-day shots, early-morning and evening pictures, night "candids," and fast-action shots in color are easy with a lens of this speed.

The Synchro-Compur Shutter is matched to the capabilities of the lens, with nine speeds, from one full second to 1/500 second. It is synchronized for both Class F and Class M lamps and for zero-delay speedlamps.

Speed in shooting, and rapid-sequence operation, are assured by the Rapid Film Advance Lever which advances film, positions it, re-sets the exposure counter, cocks the shutter and synchronizer with one flick



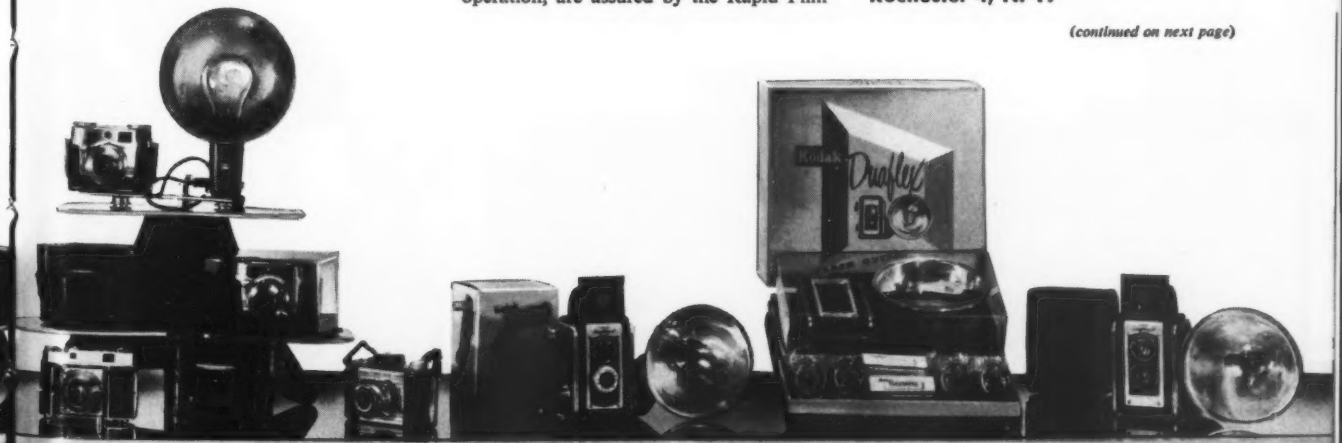
of the thumb. A combined range- and viewfinder makes sighting, focusing and shooting a simple one-glance operation. Takes 135 film, black-and-white or Kodachrome, in 20- or 36-exposure cartridges. Price, $164.10. Standard Flasholder, $8.25.

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

(continued on next page)



The Kodak BULLETIN

How to make Christmas shopping easy

At your Kodak dealer's counter, you can solve your shopping problems, and make picture taking more exciting for someone with these always-welcome picture-taking aids:

UNDER $5

Kodak Filters. There are many Kodak filters for both color work and black-and-white photography. These are the natural gift choices:

For black-and-white photography. To go with a simple camera, such as the Brownie Hawkeye, choose a Kodak Cloud Filter. It comes in 3 sizes to fit most simple cameras, and brings out the clouds in black-



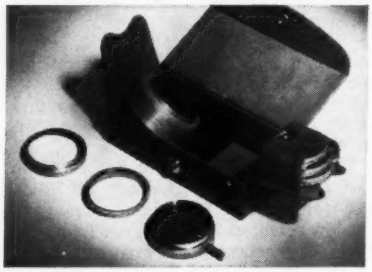
and-white pictures. The price is only $1.85. For the more advanced worker, you'd choose a Kodak Wratten "K2," "A," or "G" Filter. The K2 brings out clouds, darkens blue skies, to give pictures more interest. An A filter, used only with panchromatic or infrared film, gives almost-black skies for dramatic effects. The G filter is particularly useful to subdue bluish atmospheric haze in long-range scenic views. Prices for each filter, in the following sizes, are: Series IV, $1.75; Series V, $1.95; Series VI, $2.25.

For color work. These are the popular, most useful filters: Kodak Wratten 81C, Kodak Skylight, and Kodak Daylight for Kodak Type A Color Films. The 81C is useful in photoflash shots with Class M lamps and Kodachrome Film, Type A. The Kodak Skylight Filter is used outdoors with Daylight Type color films; on hazy days, in distant scenes, and in open shade it helps reduce excessive blueness. The Kodak Daylight Filter for Kodak Type A Color Films permits the use of the indoor films for outdoor subjects, at the normal speed of outdoor films. Each filter is priced at $1.75 for Series IV, $1.95 for Series V, $2.25 for Series VI.

Kodak Portra Lenses. These equip the photographer to make close-up pictures of people, flowers, table-top set-ups, and other small subjects. With an adapter ring they slip on over the regular camera lens. There are three: the 1+, 2+, and 3+. The 3+ provides the closest range—10 inches or so with most cameras. Price each, 1+, 2+, or 3+: Series V, $2.95; Series VI, $3.50.

Kodak Lens Hood. Every serious photographer should use a lens hood to keep stray light from hitting the lens. It's especially important in side-lighted or back-lighted shots. Series IV, $1.75; Series V, $1.80; Series VI, $2.15.

Kodak Combination Filter Case. For the photographer who already has his own filters, or as a handsome package for the filters you buy. Made of fine durable leather, lined with felt. Provides convenient carry-



ing and protection for Kodak Adapter Ring, Filter, and Kodak Lens Hood in one compartment, 3 filters in the other. For Series V filters, $4.25; for Series VI filters, $4.95.

Kodak Flexiclamp. The photographer who enjoys needle-sharp pictures and who doesn't want to tote a tripod will appreciate this one. It's a rugged C-clamp which attaches to fence rail, chair back, or car fender. Head screws into any camera tripod

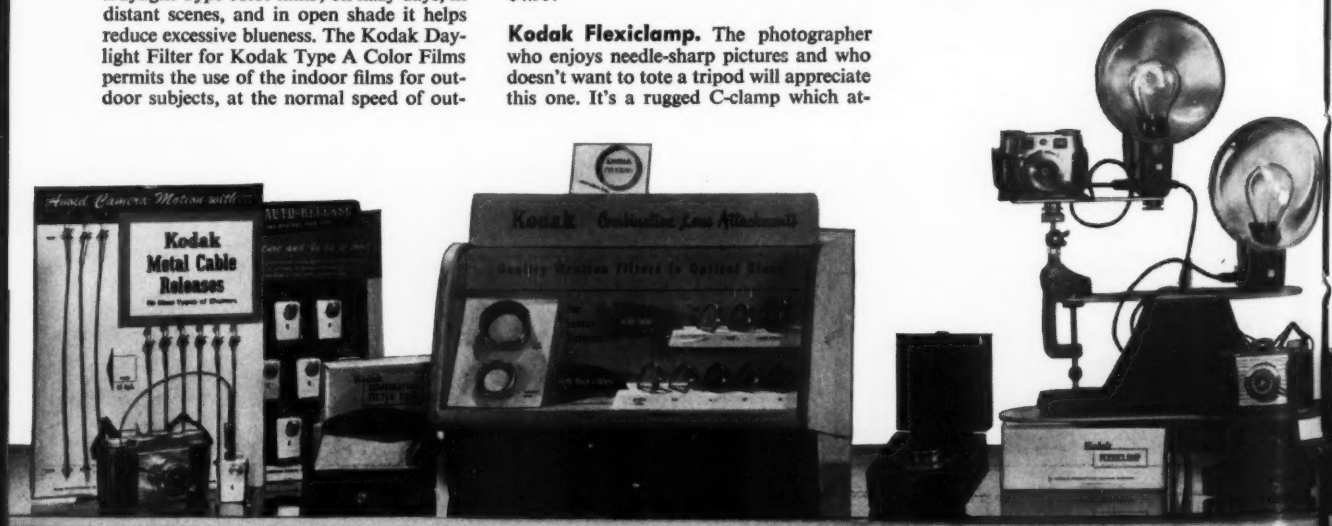


socket. A double swivel action permits adjusting camera to any angle. Padded jaws for indoor use. $4.25.

Kodak Auto-Release. Here is a gift that will permit the photographer to get into his own pictures. Attaches to most cable releases. Trips the shutter for you approximately 10 seconds after it is set. $3.86

For the Flash Enthusiast

For the photographer who already takes flash pictures, here are two handy and appreciated accessories. The *Kodak 2-Way Flashguard* is a light, flexible plastic envelope that slips over his flash reflector, providing positive protection against exploding bulbs. One side is transparent; the other translucent, to provide soft, diffused light, particularly desirable in color work. The price, only 45¢. The *Kodak B-C Flashpack* converts a Kodak Standard Flasholder (or other units taking 2 standard C cells) to a modern, high-energy battery-condenser outfit. Uses a long-lived 22½-volt battery. Inserts into battery space of present flasholder. Price, without battery, $2.95.



UNDER $12

Kodak Standard Flasholder. For the camera fan who has had to confine his picture taking to outdoor subjects, no gift will be more welcome than a good flasholder. The Kodak Standard Flasholder at $8.25 is a good thrifty start for the intermittent picture taker. It is designed for easy hand holding; has unusually rugged construction for long-lasting service. The mirror-finished Kodak Lumaclad reflector concentrates more light on the subject. Takes 2 standard C cells or Kodak B-C Flashpack, and will work with almost any internally synchronized camera. The *Kodak B-C Flasholder*



features the same construction, also has the Kodak Lumaclad reflector, but is battery-condenser powered for longer full-power service from every battery, and extra-dependable performance under all conditions. Has sufficient power to flash three lamps, with two of them on long extensions. Price, $10.40. *Kodak Flasholder Extension Unit, Model 1,* is designed to operate with the Kodak B-C Flasholder (or with a Standard Flasholder fitted with B-C Flashpack or with batteries in each extension unit). Extension unit has adjustable C-clamp base, with padded jaws that attach to chair back, door, or any similar flat object. Price, $11.

Kodak Retina Sportsfinder. If the owner of a Kodak Retina II or IIa Camera appears on your gift list, here's a gift he'll really appreciate. Lets him follow fast-action sports and keep them framed within the picture area. The price is only $6.50.

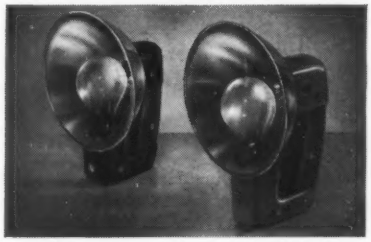
Kodak Field Cases. The field case is a full-dress accessory that's always welcome. It lets you wear the camera, not carry it; and protects from scuffs and damaging blows. Each case is designed for a specific Kodak camera; it fits perfectly and does not interfere with camera action. Made of top-grain cowhide, double stitched, reinforced,



and perfectly finished. Prices, $7 to $11.25. Field cases of simulated leather are also available for the Kodak Duaflex Cameras at $2.65, and for the Brownie Hawkeye Camera at $3.25.

UNDER $50

Kodak Ektalux Flasholder. Here is professional-type flash equipment for the advanced photographer. Long lasting, dependable B-C power. Rugged, light-metal case. Easy-to-hold saw-grip handle. Accepts midget or screw-base bulbs, provides 2-way focus for midget lamps. Quick loading, quick ejection. Takes either 1 or 2 22½-volt batteries. Will operate 6 matching extension units at distances up to 120 feet—more units than 6, with certain lamps. Price is $29.75 up, depending on the bracket. Numerous accessories available—solenoids, synchro



switch, remote-control switches. Ektalux Extension Units featuring the same design and with a 20-foot cord are $12.40 each.

Kodak Retina Closeup Kit. For copying, for ultra-close-ups of flowers and small objects with Kodak Retina II and IIa Cameras. Includes 2 field frames, 1 distance gauge, 3 auxiliary lenses, frame carrier and right-angle head. Price, $50. (Requires Kodak Retina Camera Platform—price, $5.25.)

Kodak Retina Close Range- and Viewfinder. Lets you work as close as 8¾ inches with the assurance that everything you see will be in the picture and in focus. Includes a combined superimposed-image-type rangefinder, parallax-correcting viewfinder, and three close-up supplementary lenses, all enclosed in a leather case. The adjusting wheel on the finder has three separate scales which indicate the proper supplementary lens to be used and the correct camera focus scale setting for a given lens-to-subject distance. Price, $48.

OVER $50

Kodak Ektar Lenses. Any photographer, professional or advanced amateur, who uses a press-type or view camera, will appreciate a Kodak Ektar Lens. These are the finest lenses Kodak makes. They are corrected for



black-and-white and color work of utmost precision, and produce negatives and transparencies of surpassing sharpness and brilliance. The 101mm. *f*/4.5 Kodak Ektar Lens (*Lumenized*) in Kodak Synchro Rapid 800 Shutter is a particularly welcome gift to the owner of a 2¼ x 3¼-inch press-type camera. It combines the superb optical performance of an Ektar Lens with the extra range of Kodak's finest high-speed shutter, extending up to 1/800 of a second. Price, $76.80.

Kodak Wide-Field Ektar Lenses. These enjoy high favor with users of press-type cameras. For a given focal length, they offer greater field coverage without distortion. An 80mm. Wide-Field Ektar Lens *f*/6.3 in a Kodak Flash Supermatic Shutter for use with 3¼ x 4¼ cameras is only $117.60. 100mm. for 4 x 5 cameras is $122.65.

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

(continued on next page)



The Kodak BULLETIN

How to make Christmas shopping easy

Available for quick, safe choice at your Kodak dealer's—Kodak darkroom equipment and slide-viewing equipment make gifts any serious picture taker will enjoy for years to come.

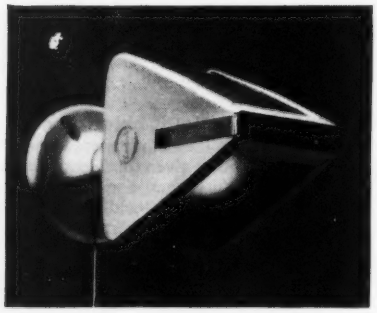
UNDER $5

Kodacraft Printing Kit. Here's a thrilling introduction to photo technique for the younger ones on your Christmas shopping list. There's no need for a darkroom with this outfit. Has 25 sheets of Kodak Velite Paper (the room-light paper); printing frame and mask set; 3 Tenite rocker trays; a graduate; a Kodak Darkroom Thermometer; a glass stirring rod; chemicals, and an instruction book. Because the Velite paper can be handled under ordinary room light, it's perfect for beginners—no squinting under a dim safelight. Price, $4.95.

Kodacraft Roll Film Tank. Permits daylight processing of your films. Has aprons that eliminate threading, permit easy insertion of film—wet or dry. Aprons for 620, 120, and 127 films. $2.53.

Kodak Miniature Roll Film Tank is identical but has 2 aprons for 828 and 20- or 36-exposure 135mm. film. $2.53.

Kodak 2-Way Safelamp. Every darkroom needs a good safelamp and here's one of the best and most practical. Can be

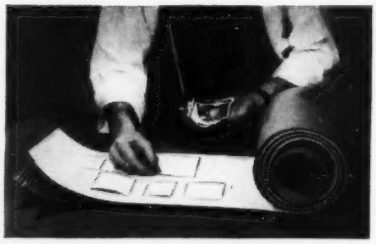


mounted on bench, wall, or overhead. Rotates for directing light to where it's needed. Filters can be inserted in one or two sides. Comes with lamp and one filter. $4.50.

Kodak Automatic Tray Siphon. He'll bless the day you gave him this. Converts an ordinary tray into an efficient print washer. Supplies fresh water at top, siphons hypo-containing water from the bottom. Molded of gray Tenite with no moving parts to wear out. Complete with hose, $4.50.

Kodak Projection Print Scale. You assure better prints plus paper economy when you give this. Just lay it on the paper under the enlarger, make one exposure, and the correct printing time can be read directly from the developed print. Easier, better than test strips. $1.15.

Kodak Photo Blotter Roll. Even if he has one, he can use another for drying up to 120 2¼ x 3¼ prints at one time between blotters. This is what he should have had



when he was drying this year's photographic Christmas cards. Corrugated interliner permits circulation of air for rapid drying. $2.88.

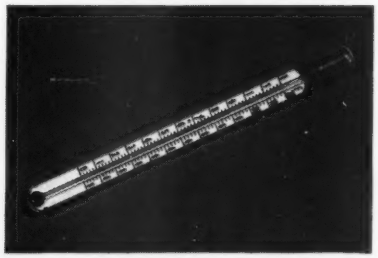
Kodak Flexo Print Roller. It's a handsome, efficient roller for the man who ferrotypes his prints. $1.10.

Kodak Combination Funnel. Put it in his Christmas stocking for only 85¢. Made in two sections, it can be used as an ordinary funnel for use with either small or large mouthed bottles.

Kodak Darkroom Graduates. Any darkroom worker can use an extra graduate. These are clearly marked with large, easy-to-read figures. 8-oz., 40¢; 16-oz., 60¢; 32-oz., $1. Give a complete set.

Kodak Darkroom Apron. A necessity in the darkroom. Made of black plastic. Full-cut for utmost protection, with big pocket, and drip cuff at bottom to catch any drops before they hit the shoes or clothing. Medium size, $2.25; large size, $3.

Kodak Darkroom Thermometer. An accurate, easy-to-read thermometer that helps him keep his temper and his temperature even. 55¢



"How to Make Good Pictures." The basic book of photography for young and old. Designed for the beginner, but containing a wealth of information that even the advanced amateur can use. Profusely illustrated, 224 pages, only $1.

"This Is Photography." The complete book of photography that goes far beyond "How to Make Good Pictures." Hints and how-to-do-it features for everyone interested in good photography. $2.75.

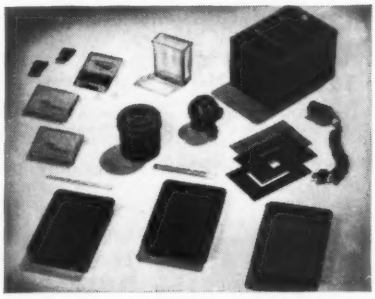
"Bigger and Better—the Book of Enlarging." A real operating manual for the darkroom fan, whether he's just starting to make big ones out of little ones, or has already had his prints hung in salons across the country. Authoritative, 253 pages, $2.95.

Kodak Master Photoguide. Everyone can use this wallet-size guide to better pictures. Includes easy-to-use, easy-to-read computers for outdoor-indoor exposures. Has contrast viewing filters, full data on flash, close-ups, filters, and action stopping —all important to the fan. $1.75.



UNDER $15

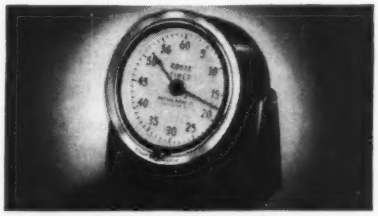
Kodak Advanced Photo-Lab Outfit. A complete outfit with nothing else to buy —it's as good as a course in darkroom technique for the beginner. Contains every-



thing for developing film and making contact prints. A Kodacraft Roll Film Tank with aprons, a Kodacraft Metal Printer, trays, film clips, chemicals, paper, graduates, safelight, thermometer, and instruction manual. $14.95.

Kodak Photo-Lab Outfit. At $9.75, contains the equipment above, less the safelight and the Kodacraft Metal Printer (it has a frame and mask set for printing).

Kodacraft Metal Printer. A handsome, efficient printer for making good contact prints with negatives up to and including 4 x 6 inches. Comes complete with Kodacraft Printing Mask Set, 60-watt frosted lamp, and cord with socket. $7.95.



Kodak Timer. Accurate time control is necessary in anybody's darkroom. This handsome unit has both minute and second hands. Registers up to 60 minutes. Is mounted on tilting base for convenient viewing. Price, $7.95.

Kodak Chemical Scales. A worthwhile addition to any darkroom. Has smart modern Tenite housing, and corrosion-resistant Tenite pans. Obtainable with weights for either avoirdupois or metric. $14.50.

Finer Gifts for Those Who Top Your List

Kodak Hobbyist Enlarger. A gift that really says "Merry Christmas" and keeps right on saying it for years to come. Incorporates the most modern features for straight enlarging at a moderate price. Has Circline fluorescent lamp with integrating sphere lamphouse to give cool, evenly distributed light. Positive, smooth controls. Gives 1.4 to 7 times enlargement on baseboard. Comes complete with Kodak Enlarging Ektanon Lens *f*/6.3 with click stops and one rotary glassless negative carrier. The Hobbyist is a "store-away" enlarger; spin four wing-nuts, and you lift the head and column off the baseboard, for compact storage. Will accept negatives up to 2¼ x 3¼. Price, $57.50.

Kodak Flurolite Enlarger. We consider this the finest enlarger of its type. Has cool Circline fluorescent lighting, with integrating sphere lamphouse for maximum light concentration. Designed for the most advanced work, including color separation. Has rotating negative carrier and tilting platform for complete distortion control. The base is a big light-tight paper-storage cabinet, all metal. Two-hand control permits elevating and focusing at the same time. With accessories, it doubles as view camera, copying camera, and slide-making camera. Price, without lens, $99.50. Extra negative carriers, $5.50.

Kodak Flurolite Camera Combination, including camera bed, camera back adapter, bellows assembly, ground glass focusing back, and one 2¼ x 3¼ Kodak holder. Price, without lens, is $69.50.

Kodak Enlarging Ektanon Lenses for the Flurolite. Priced from $15 for the 50mm. *f*/4.5 to $32.50 for the 4-inch *f*/4.5. *Kodak Enlarging Ektar Lenses*, recommended for the finest in color work, are priced from $47.50 for the 2-inch *f*/4.5, to $57.50 for the 4-inch *f*/4.5.

Kodaslide Projectors. Here's the way to big screen pictures that keep all the quality, sharpness, and brilliance of your transparencies. *Kodak Highlux III Projector* has 300-watt lamp and quiet, efficient blower cooling. Keeps slides safe and cool at all times. Double condenser system and full 5-inch *f*/3.5 projection lens. $56.50. The 200-watt *Kodak Highlux II Projector* incorporates same features as Highlux III, but does not have blower. Price, $36.50. Blower base identical to that of the Highlux III may be added to the II for $19.20, and then the lamp can be stepped up to 300 watts.

Kodaslide Merit Projector. Has 150-watt lamp. Provides for thrifty home enjoyment of color transparencies. $26.10.

Kodaslide Projector, Master Model. An all-metal projector with a 1000-watt lamp. Provides true professional projection. Blower-cooled. Takes either 5-inch or 7½-inch lens for normal or longer throws. With Kodak Projection Ektanon Lens 5-inch *f*/3.5, $169.

Kodaslide Table Viewer, Model A. An all-metal professional-type table viewer with a big Kodak Dayview Screen. Has push-pull slide changing, from large automatic slide hopper. Slides can be shown and enjoyed in a fully lighted room. $97.50.

Kodaslide Table Viewer, 4X. Provides 4 times enlarged view of slides. Has handsome plastic case. Convenient slide feed. Kodak Dayview Screen. $37.50.

Prices include Federal Tax where applicable and are subject to change without notice.

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Illustrated, well thought out, highly recommended.
If you own one of these cameras you NEED the guide book for it:

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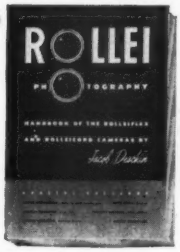


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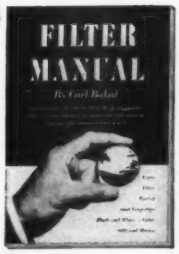
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Dr. Cinema says...

Why let all your Christmas films look alike? Let's give this year's films a different twist!

More amateurs dust off more movie cameras around Christmas, I'll wager, than at any other season of the year. The combination of kids, colorful decorations, and a general air of festivity makes Christmas a "natural" subject for a film. And now that several types of sound are available for home movies, the Yuletide film is sure to grow in importance and interest for the whole family.

No matter how detailed a Christmas scenario may be, you are bound to have to make changes to suit your own circumstances and set-up. So instead of talking about shooting scripts, let me pass along a few hints that may help you turn out a better film this Christmas.

How to light for color

First, the illumination. If you are going to shoot color (and who isn't nowadays?) your illumination should be relatively flat, with no strong highlights or deep shadows. A couple of good reflector floods on stands or on a camera light-bar will do quite a lighting job as long as you point the lights directly towards your subjects. The simple exposure charts and lighting diagrams supplied by the lamp manufacturers will tell you what lens aperture to use.

If you have a third reflector flood around, try putting it in an indirect floor lamp so that by bouncing light off the ceiling you can raise the general illumination level. Do not, however, consider this light in figuring out your lens opening. The distance between your subjects and the *direct lights* used to illuminate them is the only thing you have to worry about in connection with exposures.

A second way to light your set-up is to use bounce light exclusively. Since this subject was thoroughly covered in an article beginning on page 92 of our November issue, and since bounce lighting is again touched upon in the article beginning on the next page, we'll by-pass it in the present discussion.

Don't forget the atmosphere!

Rather than jump smack into Christmas morning scenes, why not try for a little preliminary footage that captures the spirit of the season? Get some shots of the bustling pre-Christmas crowds, the overloaded mailman, or a member of the family hiding mysterious packages in a closet. If you've got the courage, get out of your warm bed some icy dawn and shoot a sunrise. You can do this with time-lapse if you're a hardy soul, at 8 frames per second if you're only partly fish-blooded, or at a normal speed if you're like me. This can be tied in later with the kids asleep in bed, the clock hands moving to early morning, and the kids awakening.

You needn't (and probably shouldn't) wait until Christmas morning to shoot the dawn scene or the sleeping and awakening sequence. Sure, your family will know they weren't actually filmed on *The Day*—but who cares? Nobody else need know and one thing is certain—footage shot at leisure will be a lot better than scenes filmed on a morning when the whole family is keyed up with excitement and anxious to get at the presents. Let's face it—a good Christmas film will undoubtedly require some shooting both *before* and *after* the needles on your tree have begun to drop!

Vive la close-ups!

You'll need some long and medium distance shots to set the locale whether you work indoors or out, but *please* let a lot of your Christmas footage be close-ups. Close-ups of hands hiding presents, hands wrapping presents, little hands hanging the stockings at the fireplace, bigger hands filling them. Shoot faces the same way, candid actions and reactions if you can get them—but at least enough close-ups to interpret the true emotions of the day.

Time-lapse technique can be very effective in covering such subjects as lighting the Christmas tree, stacking the presents, and filling the stockings. It does, however, constitute quite a project in terms of effort vs. actual screening time. My wife and I went sort of berserk with time-lapse stuff one Christmas—but it was worth it.

How to do time-lapse shots

First I filmed the gifts as they were stacked one by one beside the fireplace. With the camera on a tripod, we would shoot half a dozen frames of a gift in place, put another gift on top of it, shoot another 6 or 8 frames, and so on. Next we unscrewed each Christmas tree light enough to make it go out. With the camera set up so as to take in the entire tree, we'd tighten one lamp, shoot a few frames, tighten another lamp, run off a few more frames, and so on. As I recall, there were nearly 30 lamps on that tree and before we got them all lighted, we knew we'd earned a gold-plated NE for Noble Effort.

In our finished opus, the foregoing activity resulted in a magic stacking of the presents, as well as an intriguing sequence in which the lights magically appear one by one. And even though the whole thing runs only about 30 seconds on the screen, it never fails to get a rise out of an audience, young or old.

Proper exposure for time-lapse work is no great problem. For the gift-stacking, use your regular flood lights and whatever exposure is required. In shooting the tree lights, open the lens wide and hope for the best. I shot at f/2.5 (the widest lens aperture I had at the time) at 16 frames per second, and while the lights are a trifle underexposed, they're not objectionably so. At f/2 or f/1.5, the exposure would have been fine.

Don't forget sound

Those of you who have sound of one sort or another will want to record plenty of background music, the crackle of wrapping paper, voices, and the like. If you're lucky enough to have magnetic sound, you can do wonders with an interesting narrative script. By post-recording on magnetically striped film, you can even work in brief sketches of lip synchronization in which the kids tell Santa what they want, etc. To post-record on striped film, have the original actors watch the film several times until they have the timing of the lip movements well in mind. Then each actor speaks the same words into a mike to record them on the sound track. It may take a little practice to get the lip-sync perfect, but the final results are worth the effort.

—THE END

A free booklet: "Tips on Christmas Movie Making" is available upon request. Movie Editor, MODERN PHOTOGRAPHY, 251 Fourth Avenue, New York 10, New York.

And a Merry Christmas to you!

hide that movie camera!

Ty Cotta shows how he makes realistic Christmas films

FAR BE IT FROM ME to dispute the adage that kids are natural-born actors. But have you ever noticed that when a movie-maker eulogizes the "naturalness" of the moppet crowd, he is usually referring to someone else's kids? Ask about his own little brood of thespians and you'll probably get some double-talk meaning: "Mine are awfully cute—but *hammy!*"

Once a child is old enough to know what a movie camera is for, it's as hard for him to ignore the hum of a shutter as it is for an adult. Consequently, the resulting film is likely to be punctuated with smirks and ad lib expression which represent exactly what you *didn't want* to record.

When a child consistently hams up each scene, one must resist the impulse to bend a tripod over his offspring's noggin. Rather than incapacitate the little actor (or actors), it pays to remove the thing that is causing the trouble. In other words, hide the camera!

One way to hide a camera indoors might be to conceal it in the woodwork. I suggest, however, that before resorting to this method, you try leaving the camera more or less in plain sight—but camouflaging it. If you've ever seen one of the short features called *Candid Camera* in a theater or on TV, you'll know what I mean. While the camera was often in plain sight, the people being photographed seldom noticed it. Why? Because of two things: *1.* The camera was partially camouflaged; *2.* The subject's attention was completely occupied by the action taking place around him.

You can use the same kind of set-up for recording



This little miss doesn't notice the lens of a camera hidden (*above, right*) in a paper-wrapped box.



For handheld shots, hide the camera in a cardboard carton as shown here. Leave the right hand side of the box off, cover rest of carton with Christmas wrapping paper.

anything from a birthday party to a backyard barbecue, a company picnic, or a day at the beach. All you have to do is keep the camera unobtrusive, and see to it that your main characters remain absorbed in their own activities. As long as your subjects are unaware of the camera, they'll play the role of their natural selves.

Yuletide films are the easiest

A Christmas film is a natural for this technique. Since the business of opening presents will be uppermost in the children's minds, the action will be self-sustaining long enough for you to wind off plenty of natural, spontaneous action. Just to *make sure* that the movie-making junk doesn't distract them, however, I suggest that you do a bit of pre-arranging before the zero hour arrives. Here is the way we usually go about the business of making a Christmas film at my house.

The location of the Christmas tree will more or less determine the area you will want to light, and the locations from which you can make tripod shots. If you want an over-all fade-in of the tree, or if you want to begin the film with the tree lights coming on one by one in stop-action sequence (as described by Dr. Cinema on page 95), take care of the preliminary shooting after the kids have gone to bed. Then set the stage for the arrival of the dawn patrol.

How to set up the lights

First of all, let's get the lights and light cords out of the way. Hot, direct lights glaring into the youngsters' faces on Christmas morn will distract them, so let's see if we can arrange to use indirect light exclusively. Clamp-on light units can be directed toward the ceiling from the top of doors, bridge lamps, light stands, or pieces of tall furniture. Or perhaps you can rig up a bank of four or more medium beam, 375-watt reflector bulbs on a stand as described in *Try Bounce Lighting For Color Movies* (page 88, November issue of MODERN.—Ed.).

Camera on tripod is partly hidden by tree. Bounce light is used (see text) for the illumination. Background music keeps the motor hum from distracting.

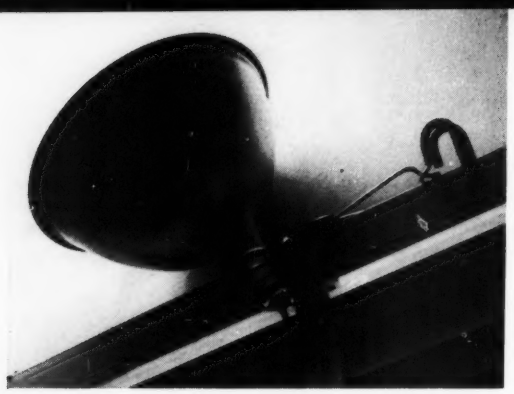


A folding screen partially hides the camera in a new location. Lenses have previouslyy been "zeroed in" for area they are to cover. Apertures are pre-set.



With no other cover available, camera is "blimped" with a blanket. Use continuous-run button for long scenes, a long cable release for intermittent shots.





Light bounced off the ceiling is much less noticeable than direct light. Clamp-on units can be fastened to doors or mouldings with their beams turned upward.



Have your lights arranged and exposures computed *before* the children arrive. Idea is to de-emphasize movie-making rituals when actual shooting begins.



Make a final check of the lens settings, focus, and composition, then stick by your decision. Get into the picture yourself rather than "mother" the camera.

When you use a bank of lights (or a regular movie bar light mounted on a tripod or extension stand) you can concentrate the light which strikes the ceiling so that any given area of the room becomes brightly illuminated. The number and strength of the lights you use, their position, and the height and color of your ceilings will, of course, determine the proper diaphragm opening to shoot by. Use an exposure meter to check the amount of reflected light available where the action will take place. Then, if necessary, add more light units to the set-up until you have enough illumination for color.

To avoid having someone trip over light cords, do the best you can to run them along the baseboards of the wall. As for the lights themselves, lifting them well above eye level and directing their beams ceilingward is as far as you can go *except* in a psychological way. Rather than have the children enter a room lighted only by the Christmas tree, turn on at least half your lights before they arrive. They'll find the lights a bit distracting at first, but since there is no direct glare or heat associated with the illumination, they'll soon become used to the set-up. When they are fully absorbed in the activities around the tree, you can quietly switch on the remaining lights.

Choosing your camera positions

You will want more than one camera position from which to record the present-opening activities. Before you start thinking about ways in which to camouflage the camera, however, try to figure out where the tripod should be placed to obtain the best possible camera angles. Check to make sure that the lens or lenses you intend to use will cover the area where the presents are to be opened. If you have a turret camera and plan to switch to a telephoto or long focal-length lens at some point of the shooting, make sure that changing lenses won't decapitate your main subjects.

In all probability, one of the camera locations you choose will be a spot where the tree will partially hide the camera and tripod from your "actors." If a few branches or ornaments appear in your viewfinder, so much the better. Even though they may appear out of focus on the screen, they will add a touch of technical imperfection to the film which adds to its authenticity.

Hiding the camera behind tree branches is one thing; camouflaging it out in the main part of the room is an entirely different problem. If you have a folding screen that can be moved to the approximate position you want without becoming too obvious, fine. If not, try concealing most of the camera with a window drape, or setting up the tripod in a doorway that will remain darkened. Perhaps the tripod can even be wedged in behind a sofa or easy chair so that only a part of the camera will show over the top. If no other solution lends itself, try placing the camera and tripod where you want them—and tossing a blanket over the whole works. It's a mystery to me why adults as well as children soon become used to a hooded monster of this sort, but they do!

Muffling the camera noise

If the Christmas morning hubbub in your house is anything like the bedlam that takes place in mine, you

won't have to worry too much about camera noise distracting your subjects. Just to play it safe, however, you may want to be prepared for the lull that usually takes place shortly after the climax of the present-opening activities. A blanket can be tossed over the camera as described above to muffle the noise. Or, better yet, use background music throughout the entire filming. Christmas carols on the radio, tape recorder, or phonograph can be used to provide background music.

A hint for adult parties

For shooting an adult party with a camouflaged camera, there are two reasons why it is even more important to have a record player or tape recorder on hand. First, the background music will de-emphasize the camera noise here the same as it does for your Christmas film. Second, by placing the record player or tape recorder close to the camera and tripod, you have an excuse to move around more freely. While attending the music box, you can also attend the camera. Pretty sly, huh?

Spontaneity is what you are after in a Christmas or party film. The best way to get spontaneity is to be alert enough to capture the highlights of the action when they naturally occur. If you try to pre-plan the action beyond a certain point, you will find yourself "directing" the activities and fouling up the works by drawing attention to the camera. Once you've "zeroed in" the camera from a given position, make up your mind about the composition and exposure—and stick to it!

You can use a long cable release to control the shutter, perhaps, but don't hover around the camera once you've started it. Place it on "continuous run" and take your place in the picture. If your camera has a turret, focus and pre-set the diaphragm openings on all the lenses before the filming begins, then reach over and flip the turret to a different lens (when desired) without actually going back to the camera. Make your rewinds as quickly as possible, and if you have to check the framing through the viewfinder, be satisfied with a quick look. In other words, stay away from the camera as much as you possibly can.

Wait for a lull in the activi- *(Continued on page 100)*

FOUR "HIDDEN CAMERA" SHOTS FROM THE AUTHOR'S CHRISTMAS FILM.



1. A long shot, made from camera partially hidden by a folding screen, opens the film. Author had previously figured out area of coverage. With motor on continuous run, he got into the picture, too!



2. A medium close-up shot with camera behind tree. Bounce light, while bright enough for color, does not disturb subjects with hot glare. Christmas carols on radio help drown out sound of the camera.



3. Close-up from same angle was obtained by simply reaching back and flipping the camera turret to a longer focal length lens. All the turret lenses had been pre-focused and pre-set for this purpose.



4. A close-up, with the camera handheld, was obtained by hiding the camera in a carton as shown on page 97. Leaving the right side of the carton off enables operator to get at the re-wind gimmick.

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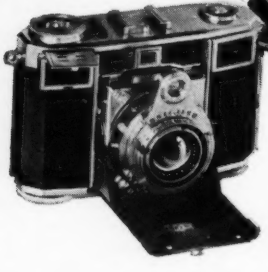
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HIDE THAT CAMERA?

(*Continued from page 99*)

ties to change the camera viewpoint. Your wife or some other colleague can help at this point by distracting the children (or party guests) with a participation game or refreshments—anything to give you enough time to move the camera and zero in for a fresh start.

Handholding the hidden camera

If you own a second camera, or know where to borrow one, you can pick up excellent footage that the stationary camera will miss entirely. But even though you have only one camera to work with, I suggest that you consider removing it from the tripod at some stage of the activities and continue shooting with the camera camouflaged for handheld shots.

A cardboard carton large enough to hold your camera will do very nicely as a disguise if the outside of the carton is covered with Christmas wrapping paper. Cut a hole in one end of the carton large enough to admit a lens. Then remove the right-hand side of the carton entirely so that you can get at the winding key and other controls. The Bolex H camera I use is rather large—but there are advantages as well as disadvantages to any size of camera. The nice thing about a camera that can be concealed in a small carton is the freedom it gives you in which to move around; a large carton, on the other hand, may restrict your freedom somewhat, but you can always figure out a way to put its bulk to use. Here is an idea you might try for obtaining closeups with a camera hidden in a large carton.

Place the carton on a table with the lens at the head-height of a child. Attach a name card to the carton close to the lens, but either write the name of the person for whom the "gift" is intended illegibly, or draw a match-stick caricature of the recipient. Set the lens for an extreme close-up, put the motor on con-

(*Continued on page 102*)



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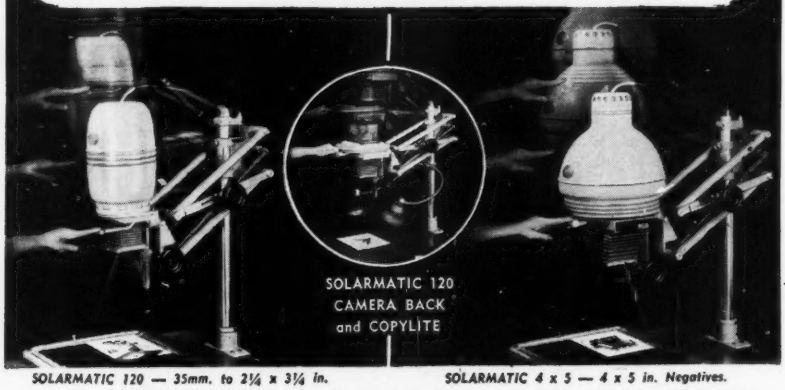
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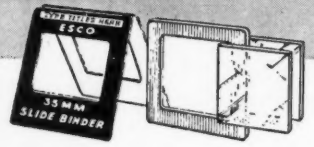
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HIDE THAT CAMERA!

(*Continued from page 100*)

tinuous run, and then ask the child to "see who the present is for." If the child isn't old enough to read, place the carton on the floor with the lens pointed up and then lightly secure a small toy to the top of the carton—the more puzzling or intriguing the toy, the better.

Don't overlook the possibilities in using a portable, "hidden" camera for other than Christmas films. A picnic basket having a hole for the lens in one end can produce some wonderful footage on family outings, rumpus room parties, and the like. Try lugging the basket under your arm, holding it in your lap while you talk to someone, or even handing it to a friend after directing his attention to the glassy stare of the lens and the buzz of the motor. Some of the expressions will be out of this world!

Don't be afraid to experiment

Speaking of the humor you can get in your candid shots, don't be afraid to experiment with shutter speeds. A scene of two children opening their Christmas presents can be exceedingly funny if one child is photographed opening his presents at 8 frames per second, while a second child opens presents at 64 frames per second. On the screen, the child photographed at 8 fps will appear to rip the wrappings off in nothing flat; by contrast, the child shot at 64 fps will do everything in lethargic slow-motion.

If you haven't already guessed it, let me warn you ahead of time that fooling around with hidden cameras is going to cost you some wasted film. That's the price you'll pay for natural, spontaneous, and often amusingly candid footage. Is it worth it? Well, have another look at the last films you shot of camera-conscious subjects. Then *you* be the judge.—THE END.



Ever think of going into fashion work?

TAKE A GOOD LOOK . . . AT THIS PAGE

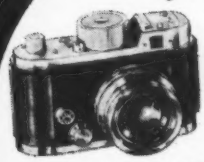


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FRENCH ACCENT

(*Continued from page 81*)

commercials nor frequent station breaks interrupt the easy flow of music. Levin and Chevert usually have a concealed wall radio tuned to this station with the volume turned up loud enough for the client to enjoy a soothing background of music, but not loud enough to interfere with discussion of the pictures.

The way these canny Parisians operate a studio might lead one to believe that Levin and Chevert practice psychology more than photography. When one works with French actresses, psychology is vital—and in this case it is one of the keys to extraordinary success. But the technical requirements of picture-making still remain to be fulfilled.

The Levin-Chevert studio is as fully equipped with mechanical appurtenances as any gadget-minded photographer could desire. The place is a veritable forest of light stands for boom lights, spotlights and floods. These vary in shape, size, and light output much the same as American lighting equipment. Levin once tried using electronic flash, but gave it up in favor of his floods and spots. His decision was based upon two factors: first, the incandescent lights permitted him to study his subject at length under the illumination that would be used to photograph her; second, incandescent lights are, in his opinion, much easier to control. If he wants to place a pinpoint of light on a specific feature, or to highlight or shadow a small area, he can do it easily by focusing a spotlight as desired.

The technical side

In a narrow space between a low posing platform and his backdrops, Levin has installed several flood lights on the floor. Invisible from the camera position (being hidden behind the platform), these lights are used to illuminate the background. *All* studio lights are controlled from a box mounted on a three-wheeled stand which is kept beside the camera. A panel of switches on the box permits turning on or killing individual lights without moving away from the camera; a built-in rheostat on the box provides control of the intensity of the studio lights by simply turning a dial.

The workhorse camera of the studio is a German-built 2¼ x 2¼ Primarflex with a 135mm Ektar f/3.5 lens. The reflex feature of the camera simplifies composition while the relatively long focal length of the lens enables the photographer to stay a good ten feet away from his subject and still fill the negative with a portrait that is free of distortion.

In making full-length pictures, Levin and Chevert have access to Rolleiflexes.

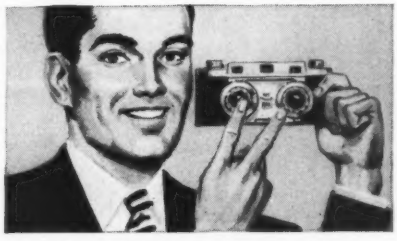
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FRENCH ACCENT

(*Continued from page 104*)

Speed Graphics, or view cameras. They do not, however, operate by any kind of routine or rigid formula. The camera choice for a particular job remains as flexible as the choice of lighting, costumes, or poses. Everything depends upon the client and how she wants to be interpreted. If Levin has a "favorite" camera, it is probably a battered 5 x 7 view camera which he estimates to be somewhere around fifty years old.

Sam Levin's career as a photographer began when someone made him a gift of a camera at the age of eight. He was developing his own glass plates by the time he was ten, and landed a job as a newspaper photographer when he was nineteen. A few years later he was working as a still man on a movie set when he decided to open a portrait studio where movie people could be photographed the way *they wanted* to be photographed.

How Chevert started

As an assistant in his new studio, Levin hired eighteen-year-old Lucienne Chevert who already had several years' experience in portrait work. The original studio prospered from the start, and just before the outbreak of World War II, Levin was able to open a new downtown studio which he designed in every detail. The pleasure of working in the new establishment, however, was short-lived.

When the invading Germans occupied Paris, they arrested Levin and locked him up with other Jews they caught in the city. After several months of internment, Levin managed to escape. He spent the rest of the war as one of the anonymous members of the French Resistance who did so much to make life uncomfortable for the Nazi occupiers. Meanwhile, Lucienne Chevert managed to keep the studio lights burning. Says Levin gratefully, "She saved the studio."

After the War, Levin made Mademoiselle Chevert a full partner. Business lost in wartime was steadily regained. Chevert photography came to be as popular as the pictures by Levin, and the actresses are now as happy to pose for one as for the other.

Although Levin and Chevert never collaborate on the same picture, it is hard to tell their pictures apart. This is not because they have the same style but because neither of them is stylized. When an actress walks into the studio with a valise full of costumes and a head full of ideas, she is met by a photographer with a broad technique and an open mind. Whether the photographer is Sam Levin or Lucienne Chevert the finished pictures are always clean cut, "as lively as possible," and the best glamour shots to be found in Paris.—THE END



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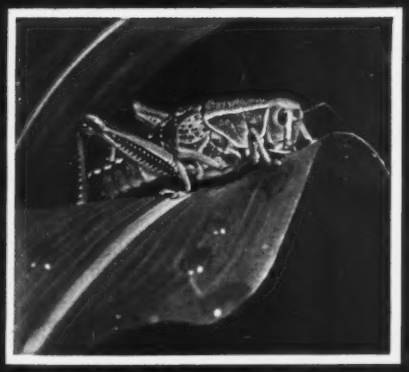
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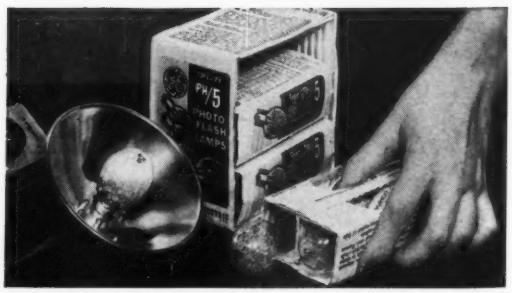
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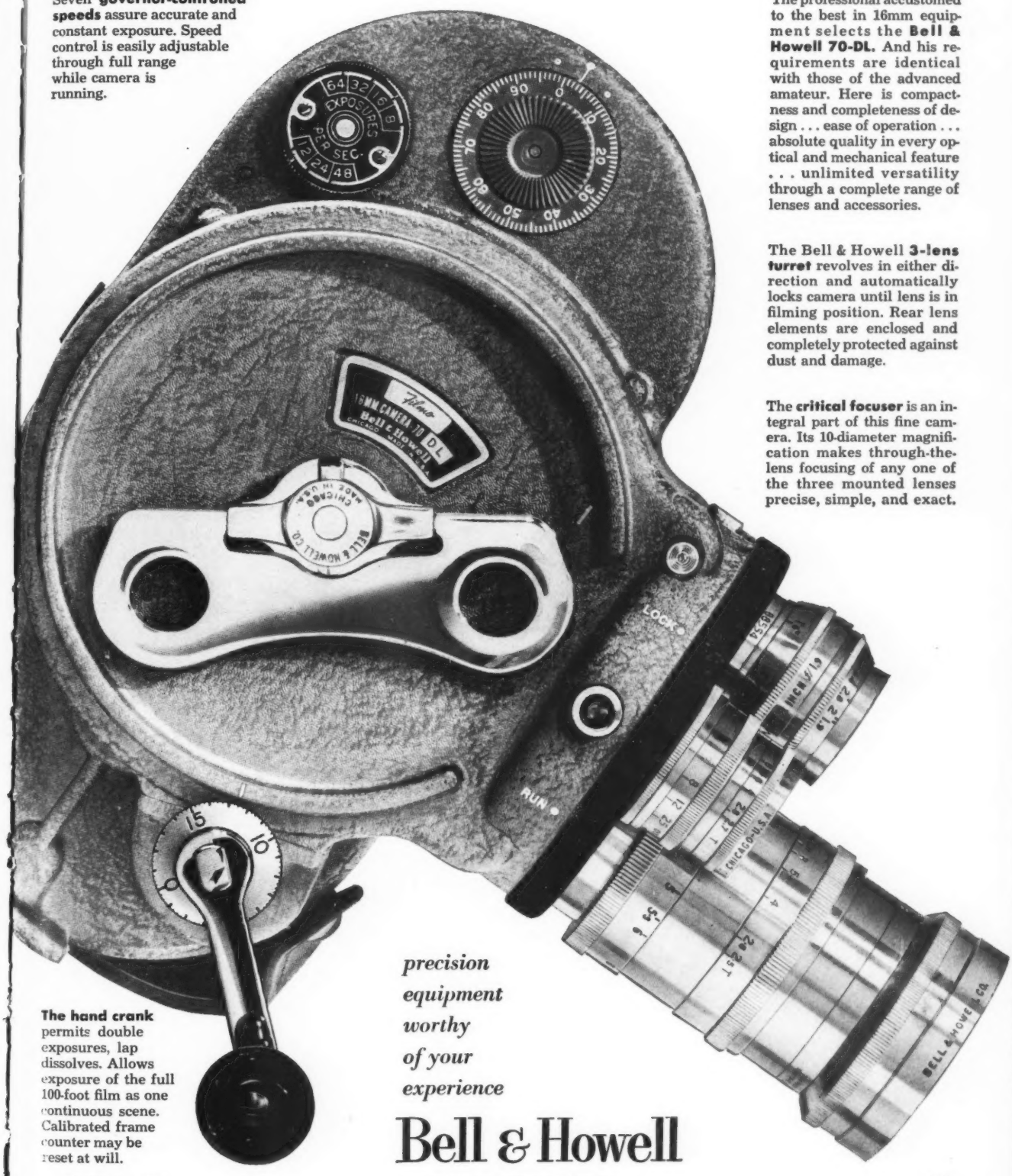
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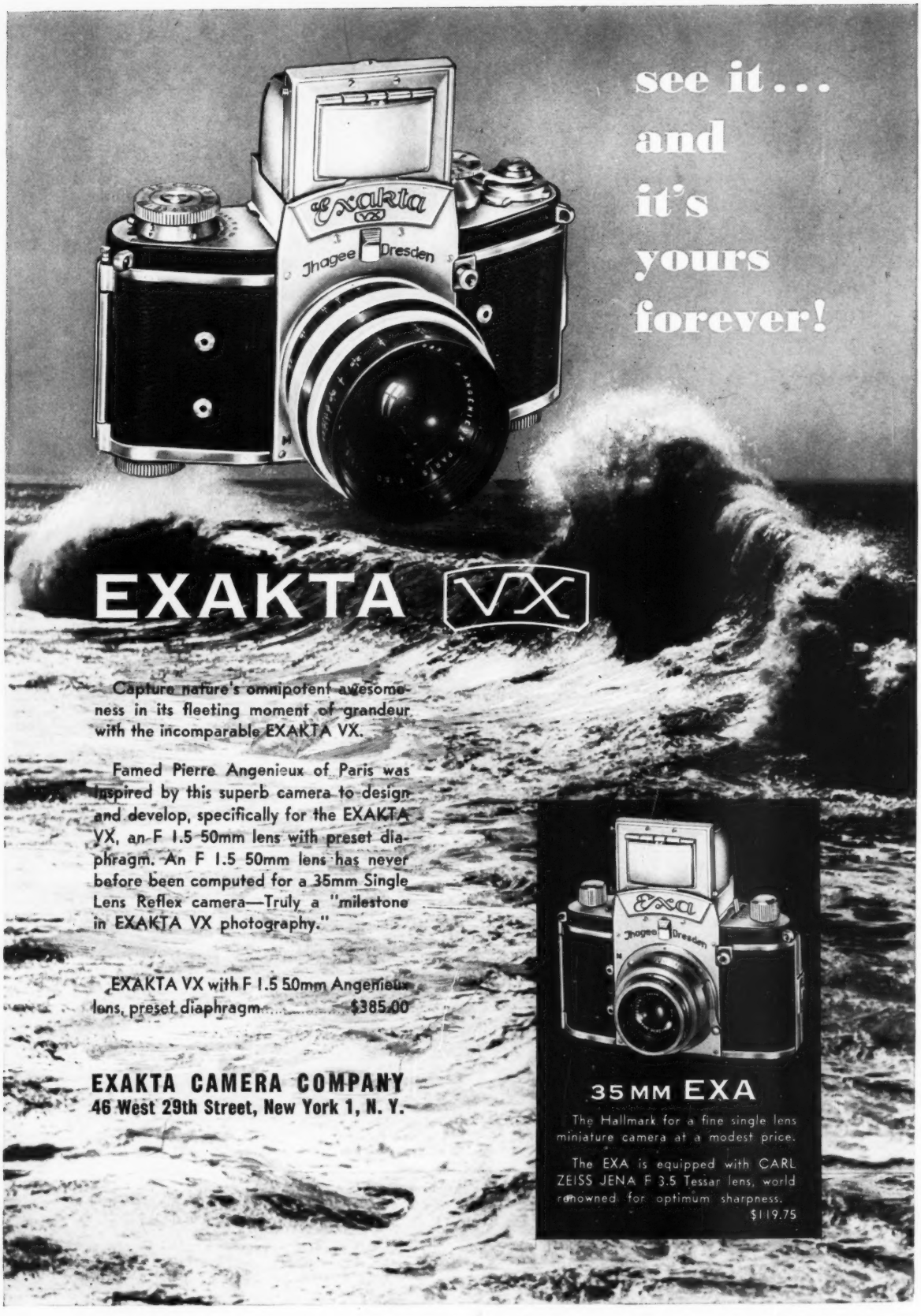
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☐ I would like to establish credit.

☐ I would like to trade equipment.
I have listed the items I have and the items I want on a separate sheet attached hereto.

Please hand print or type name and address.

Name ..... Number and Street .....

City ..... Zone ..... State .....



MODERN PHOTOGRAPHY'S MONTHLY CONTEST

FIRST PRIZE $25

SECOND PRIZE $15

THIRD PRIZES $10

◁ **THIRD PRIZE $10.** Here's some nice use of backlight to outline action. Ruth H. Lee of East Greenwich, R. I., shot by natural light at f/11 and 1/100 sec. with a Ciro-flex Model E camera.

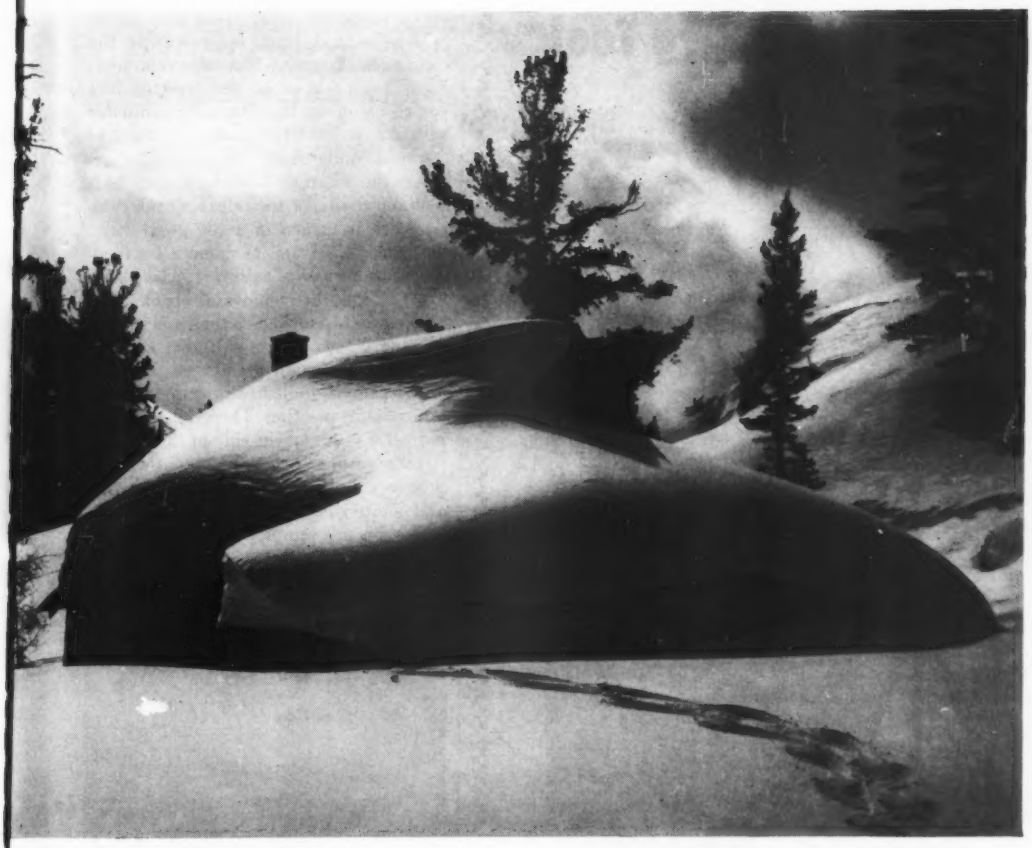
"I tried it myself"

IF IT'S TOO COLD to shoot outdoors why not try a different twist which will give a new look to your pictures. Shoot indoors and use backlight from a window to outline your subject. Sometimes, as in the photograph *above*, the window light alone will provide enough illumination. In other cases you'll want to add a flash or flood fill-in to get rid of heavy shadows. Whichever extra light you use, handle it sparingly. The charm of these pictures lies in the backlit effect. So be sure your fill light supplements, rather than overpowers, the chief source of illumination.

Any reader is welcome to submit any number of black-and-white pictures to MODERN's monthly contest. All pictures, however, must be 4 x 5 or larger, and have your name, address, and all technical data on the reverse side. Return postage must be enclosed if you want returned pictures we cannot use. All prints are considered for use elsewhere in the magazine. Send them to: Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, N. Y.



$25 FIRST PRIZE. The humor in this shot by Clifford Thompson of New York, N. Y., comes from contrasting the awkwardness you see with the grace you expect from ballet students. Rollei at f/3.5, 1/25. One flood was bounced off the wall and ceiling. ▷



◁ **SECOND PRIZE $15** goes to T. J. Henderson of Bishop, Calif., for this well-composed pictorial. He walked the tracks in himself, then sneaked around to take the picture with his Rolleiflex on Plus-X film; f/11, 1/100.

▽ **THIRD PRIZE $10.** "Pose them doing something" is the motto John E. Hanson of Denver, Colo., followed to make this Christmas card. He had a No. 5 flashbulb at his Medalist II camera, a 100-watt bulb in the lamp. f/22, 1/100 second.



THIRD PRIZE $10. When you're shooting action try blurring part of the picture as Anthony Piechnik of Canonsburg, Pa., did to stress the feeling of motion. Speed Graphic, f/11, 1/100.



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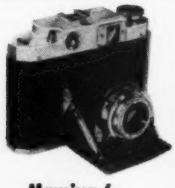
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THE EXAKTA 66

(Continued from page 66)

synchronization delay from zero to 20 milliseconds, a lever for releasing the camera back, and a film note reminder. You can mark down the type of film you're using on the film note reminder with any pointed instrument. A twist of a wheel underneath the reminder removes the notation (*see photo, page 66*).

When the lever for releasing the camera back is turned in a 180 degree arc, the back slips from the camera for loading (*bottom photo, page 66*). The film is loaded into the removable back. The back is then relocked to the camera.

Film is advanced with the winding wheel until a small pointer on the back of the camera indicates that the first exposure is in position. Then the exposure indicator on the right side of the camera is reset to one. From that point on, exposure counting is coupled to the film and shutter wind. However, if double exposures are wanted, they can be made.



This method of handling Exakta 66 gave firm, steady support. Left hand controls preset diaphragm, focusing.

The Exakta 66 mirror, which springs out of the way just before the exposure, is of a unique design. It is made in two parts. While one part swings upward, a smaller part twists forward. The two mirrors reportedly reduce the hazard of vignetting with lenses of over 400mm focal length. Lenses from 55mm upward are to be available for the Exakta 66. These, plus the eventual eye-level Pentaprism should make the Exakta 66 an exceedingly useful camera for portraiture, sports, fashion and any other field where a photographer needs a versatile 2¼ x 2¼ camera with a variety of lenses.—H. K.



The Bolex Stereo System includes taking and projecting lenses, screen, and two pairs of Polaroid glasses. $397.50*

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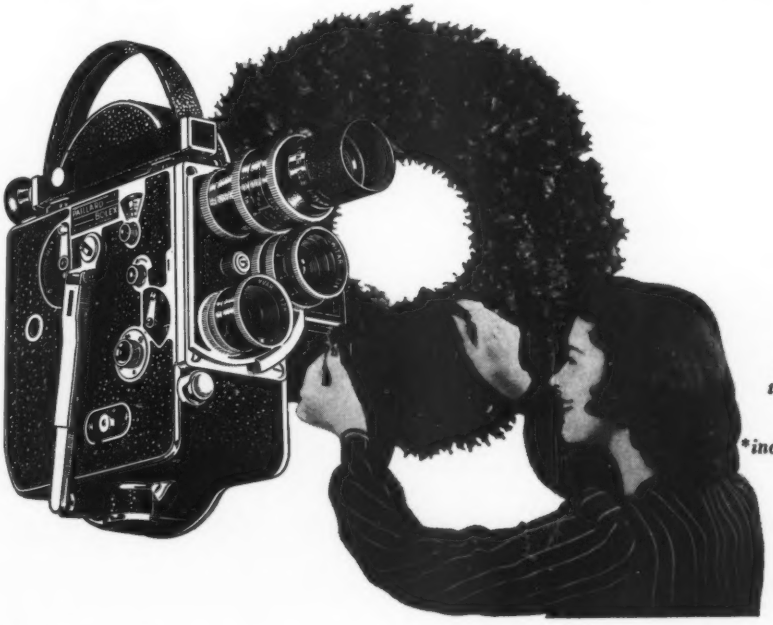
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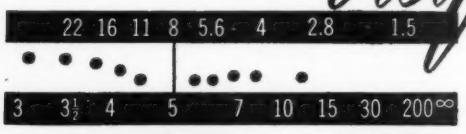
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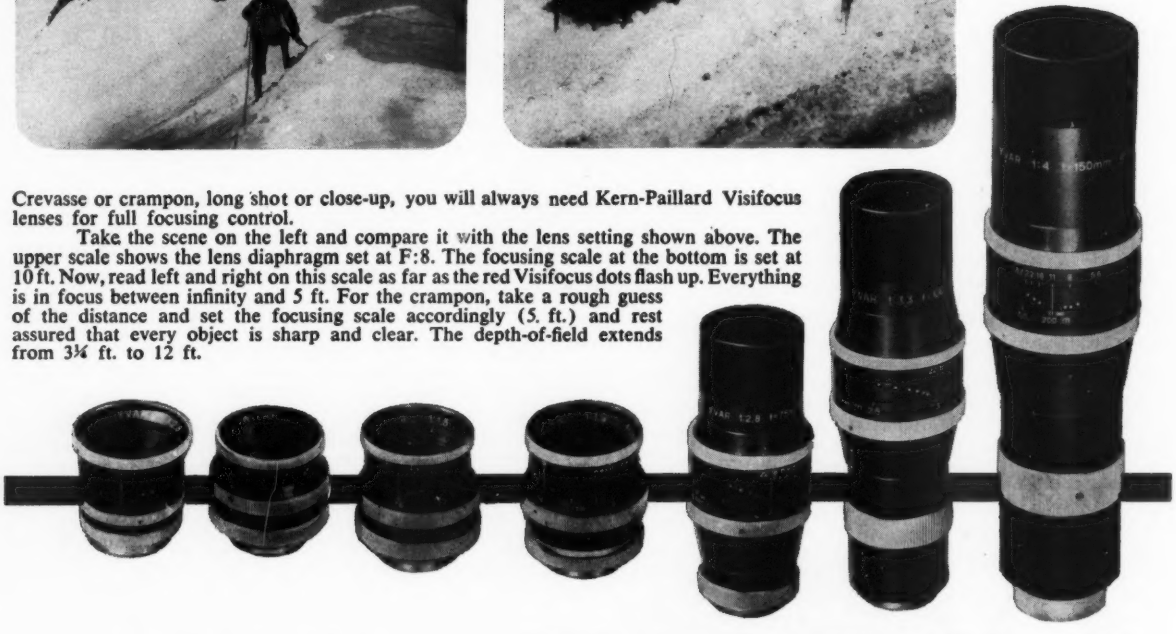






Crevasse or crampon, long shot or close-up, you will always need Kern-Paillard Visifocus lenses for full focusing control.

Take the scene on the left and compare it with the lens setting shown above. The upper scale shows the lens diaphragm set at F:8. The focusing scale at the bottom is set at 10 ft. Now, read left and right on this scale as far as the red Visifocus dots flash up. Everything is in focus between infinity and 5 ft. For the crampon, take a rough guess of the distance and set the focusing scale accordingly (5 ft.) and rest assured that every object is sharp and clear. The depth-of-field extends from 3¼ ft. to 12 ft.



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Switar	25mm (1")	F:1.4 to F:22	Bolex only	5 oz.	178.50 Inc. FET
*Switar	25mm (1")	F:1.5 to F:22	Bolex only	5 oz.	122.00 Inc. FET
*Pizar	26mm (1")	F:1.9 to F:22	"C"	5 oz.	94.25 Inc. FET
*Yvar	75mm (3")	F:2.8 to F:22	"C"	5¼ oz.	94.50 No Tax
*Yvar	100mm (4")	F:3.3 to F:22	"C"	6 oz.	106.00 No Tax
*Yvar	150mm (6")	F:4 to F:32	"C"	7½ oz.	145.75 No Tax

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new photo books

PRINCIPLES OF COLOR PHOTOGRAPHY, by Ralph M. Evans, W. T. Hanson, Jr., and W. Lyle Brewer. 672 pages, not including bibliography, author index and subject index, 324 illustrations, 6 x 9 inches, clothbound. John Wiley and Sons, Inc., 440 Fourth Ave., N. Y. Price $11.

This new book on the principles of color photography does not deal with what amateur photographers might consider "principles." It is a very technical volume, obviously intended for the scientific investigator or for those engaged in color processing laboratories. The first three chapters, except for frequent mathematical equations and graphs, contain much information that photographers can understand, but will find of little value in improving their color shots. Chapter 4, entitled *Visual Processes and Color Photography* is, for the most part, readily understood and discusses subjects which have many practical implications. It is stressed that color photographs are never exact color reproductions of the original subject. As a matter of fact, it is stated that a photograph is merely a representation of a scene which does not imply that the scene and photograph, either in color or otherwise, necessarily look alike. Many amateur photographers think the opposite, but when a full technical analysis is given the subject it becomes clear that a photograph departs widely from the actual scene photographed. Enough is retained in the photograph, however, to allow the scene to be recognized and enjoyed.

This book cannot be recommended for purchase by the amateur photographer because of its highly technical nature. Nevertheless, certain nontechnical parts of it could be read to advantage in a local library—W. C. B.

NEW SCREEN TECHNIQUES, edited by Martin Quigley, Jr. 208 pages, 71 illustrations. Quigley Publishing Co., New York. Price $4.50.

This potpourri of 26 illustrated articles is divided into two parts: Part I deals with the production and exhibition of stereoscopic motion pictures; Part II covers similar material in relation to the Cinerama and CinemaScope wide screen systems.

Of the ten stereo articles in Part I, three are worthy of note: *Polaroid and 3-D Films*, by John A. Norling; *The Stereo Window*, by Floyd A. Ramsdell; and *3-D in Theatres*, by James Brigham. Concise, factual, they give the reader a good, basic background in stereo cinematography. A fourth article, *3-D in Europe*, by Frank A. Weber, a report on current stereo activity abroad, may be of interest to many since so little has been written on the subject. This reviewer took particular exception to *What is Natural Vision?*, by Milton L. Gunzberg, because the

article never quite gets around to explaining or supporting Natural Vision's fixed interaxial, variable convergence system. Instead, the author merely derides proponents of other systems.

The second half of the book has less of value to offer than the first. With the exception of *Adding Sound to Cinerama* by Hazard E. Reeves, *Sound for CinemaScope* by Lorin D. Grignon, and *The Anamorphoser Story* by H. Sidney Newcomer, most of the material is devoted to general background and personalities rather than to the processes themselves.

While this collection cannot be recommended as a source of information to serious students of stereoscopy, it may well be of topical interest to many who want to be in touch with general non-technical developments in motion pictures. It must be assumed that this is the audience for which the book was intended.—ARNOLD KOTIS

Arnold Kotis is a professional stereo consultant and cinematographer.

INSECTS CLOSE UP, by Edward S. Ross. 80 pages, 125 photographs and drawings (8 in color). Soft covers. Published for the California Academy of Sciences by The University of California Press. Price $1.50.

This book is not a course in nature photography. But it will give the nature lover who knows how to handle a camera insight into the insect world that will help him make better pictures. The person who has never done any nature photography will also be enthusiastic after looking at the illustrations—wonderful documents of living insects (there are few shots of dead or doped creatures) and their habits.

The text accompanying each picture is written in a friendly, lively, nontechnical way. There is a section dealing with collecting and care of insects, and a section giving some useful photographic information.

A bibliography and list of sources of entomological supplies completes the book.—NORMAN ROTHSCHILD

Mr. Rothschild, a regular contributor to MODERN PHOTOGRAPHY, *has taught photographic optics at various schools and is currently engaged in research work involving closeup, micro and macrophotography with the 35mm camera.*

CONSTANCE BANNISTER'S 1954 BABY CALENDAR, 112 pages, over 50 full page babies. A. S. Barnes & Co., New York. Price $1.

Bannister—having fun with babies again, but certainly not at her best. Many of these full-page pictures and most of their captions are cloying and the reproduction is far from excellent. But if you have an affinity for children in square pants and need a desk calendar with ample room to jot down engagements, it might come in handy. —D. J.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 94.

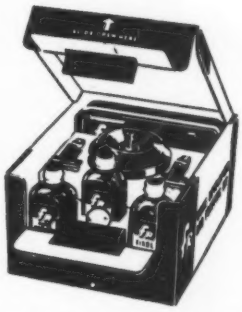


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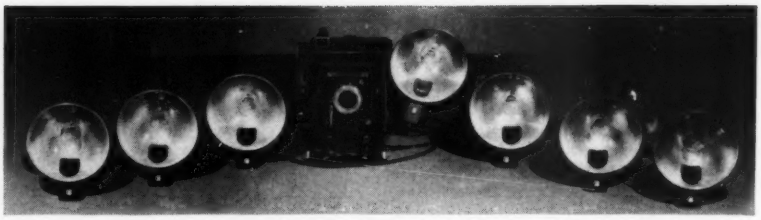
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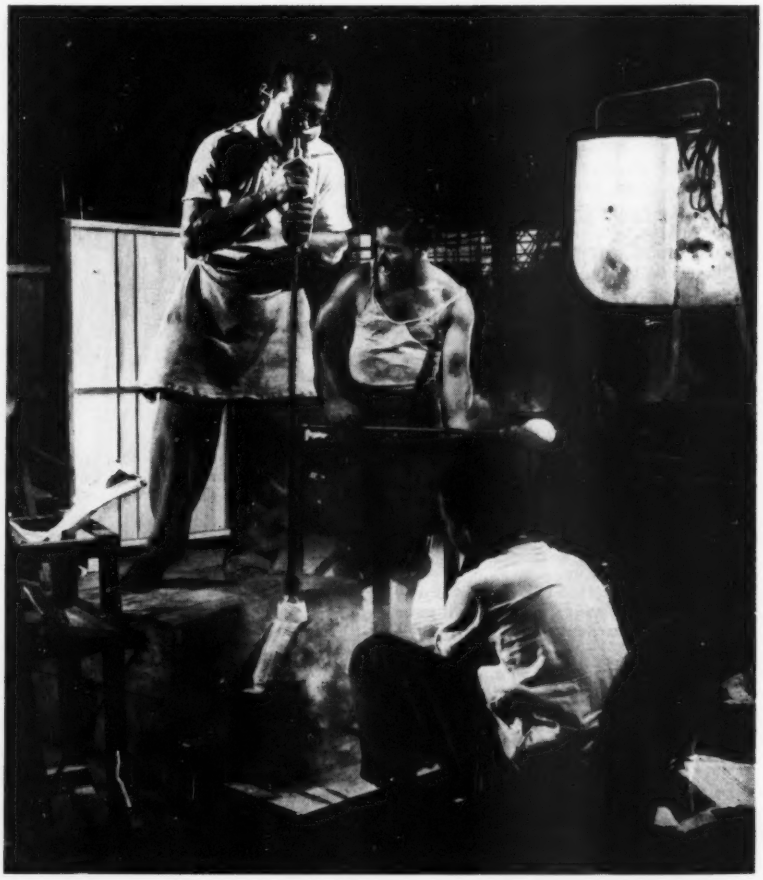


THE EKTALUX FLASH SYSTEM

The array of flashguns above is a complete Kodak Ektalux B-C flash system—Ektalux Flasholder on camera, shutter tripping solenoid, and six extension units connected by more than 100 ft. of special cables. The Ektalux was introduced almost two years ago. A number of the early sets (including one MODERN had) suffered from electrical trouble and were recalled. The trouble was remedied soon, and since then the Ektalux has been winning acceptance as a reliable, efficient, and flexible outfit.

Although at first glance the Ektalux seems bulky and heavy, actually it weighs less and is easier to carry and stow than conventional 3-cell flashguns. Power comes from one (for synchro shutters) 22½ volt battery. For operating a solenoid or several extensions a second battery should be added to the battery-condenser circuit. The Ektalux is not a cheap outfit. The basic Flasholder with press bracket and connector cord is $33.85; each extension, with cord, costs $12.40. There is a long list of accessories, cables and adapters. The following text and pictures show the features and advantages of the Ektalux; also, what some professional photographer owners consider to be shortcomings.

(*Continued on page 122*)



Four flash extensions, two left, two right, no bulbs at camera, were used by George Burns for Portuguese glass blowers in Rio de Janeiro plant of General Electric Co. Ektalux system's power, flexibility, are well suited to this work.

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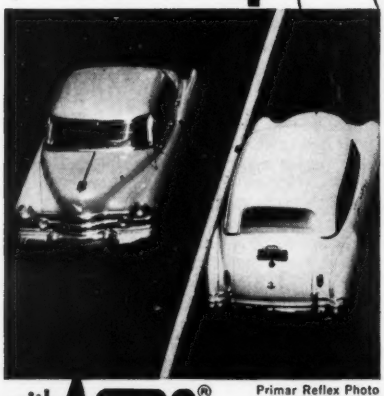
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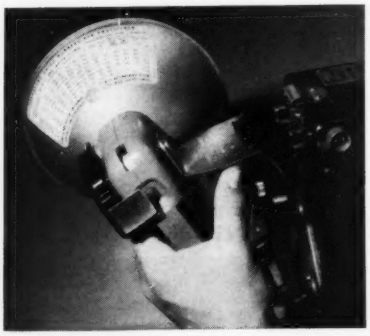
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EKTALUX FLASH

(*Continued from page 120*)



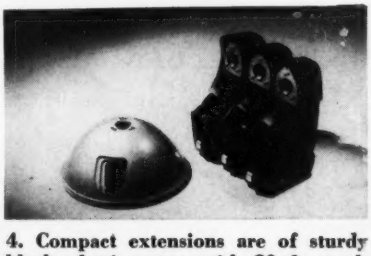
1. Saw-grip handle of Flasholder gives wonderful hold on unit. Camera and gun may be carried easily by handle.



2. Press bracket (*photos 1, 2, 3*) is massive support, attaches, detaches quickly with thumb-latch. But, it fits only certain models of Graphic cameras, is too big for some press types, fits only on left side of camera. Special Polaroid camera bracket, straight bar bracket for other cameras, are also available for use with Ektalux gun.



3. Shutter cord (dangling) gets caught between gun, camera, may be damaged.



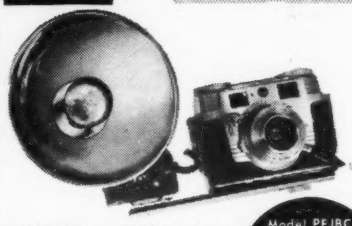
4. Compact extensions are of sturdy black plastic, come with 20 ft. cord.

(*Continued on page 124*)

the world's finest flash gun

C·O·C POCKET FLASH

MODELS TO FIT EVERY CAMERA!



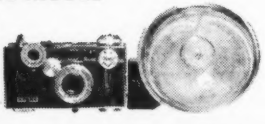
Light weight, portability and versatility combined to give you the ultimate in flash gun design. Standard tripod socket permits attaching directly to camera, or with straight or angle bracket or accessory shoe. B-C Model has built-in test lite (pat. pend.); will fire up to 6 extensions.

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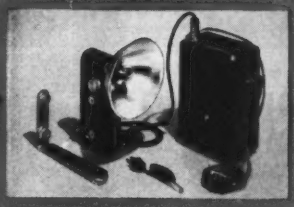
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fits into any gadget bag

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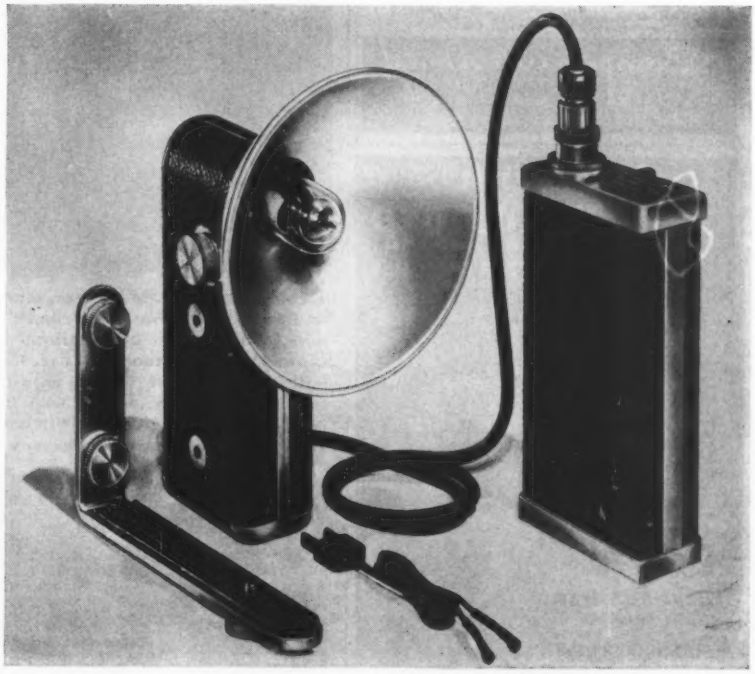
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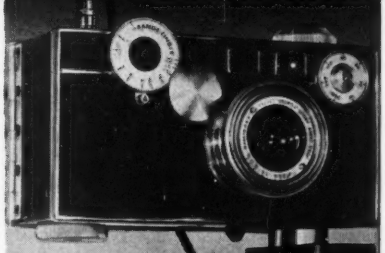


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EKTALUX FLASH

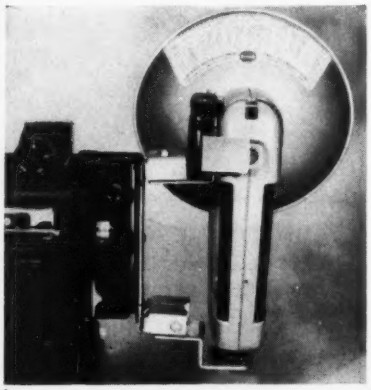
(*Continued from page 122*)



5. Flasholder is rugged alloy casting holding batteries, condenser. Plastic hand grips are removed here. Black part is synchro-switch, mechanical synchronizer for use with solenoid. Circles in base are self-shorting extension outlets. Ektalux could use built-in light for testing the continuity of circuits.



6. Reflector, partially on here, attaches to three spring pins with rotary motion (*arrow*). Slots in aluminum shell showed wear after moderate use. Midget bulbs go in center socket, adjustable for beam spread. Screw base bulbs reach socket through big hole in bottom of reflector, are easy to insert, eject.



7. Modified press bracket was made from Graflex parts by George Burns (*see photo page 120*) in order to get gun on right side. Could be used on other cameras where standard press bracket won't fit due to bulk. *J. W.*

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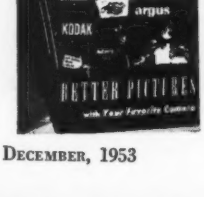
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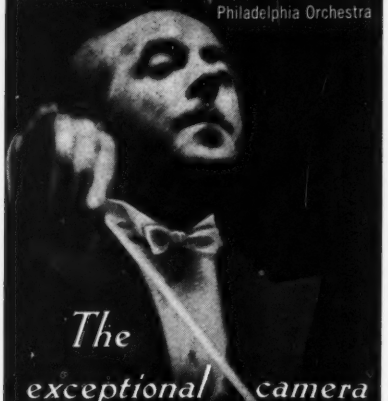
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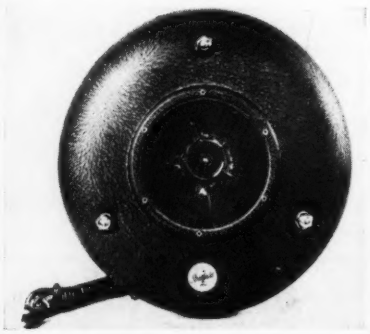
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(Continued from page 51)

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Rectaflex 35mm Improvements

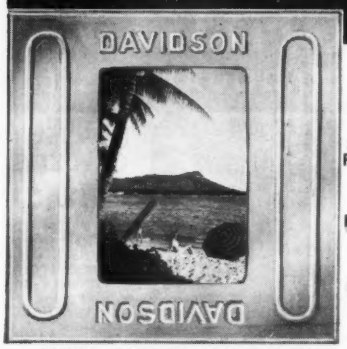
All new Rectaflex 35mm cameras now have a combination pre-set diaphragm and lenshood as standard equipment. After focusing with the lens wide open, a twist of the hood closes the lens down to any pre-selected aperture for making the exposure. The lenshood also acts as a filter holder. The combination is available as an accessory, for installation by owners of other Rectaflex models. The unit is made in Italy. Price of improved Rectaflex (with pre-set diaphragm and lenshood) including carrying case: with f/2 Schneider Xenon lens $350; with f/1.8 Angenieux $395. Accessory combination pre-set diaphragm and lenshood separately, $8.95. For more information, write:
DIRECTOR PRODUCTS CORP.
570 FIFTH AVE., NEW YORK 36, N. Y.

A limited number of special **Pacemaker Graphic 4 x 5 Offset Lensboards** are now available for use with 90mm wide angle Optar lenses. When used with these lenses they permit additional shift from the lateral axis. Price of

BEST FOR 35mm SLIDES

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The All-New Davidson Metal Slide Binders



2x2 Slides For 35mm Pictures

★ Patented ★

Actual Size

SLIDES MADE IN HALF THE TIME

3 Quick Steps
1. Pull binder apart.
2. Insert picture between the 2 pieces of micro glass.
3. Slide it together.

All the Features you've wanted

★ **EASY TO MOUNT**—insert film, slide together.
★ **DURABLE** — metal frame can't wear out.
★ **STANDARD** — fits all viewers and projectors.
★ **PERMANENT**—no adhesive to dry out.
★ **SAFE**—glass and metal bind film safe and flat.
★ **ECONOMICAL**—mounts can be used over and over again.
★ **VALUE**—quantity production permits lowest prices.
★ **TITLING** — ample space and strips provided.

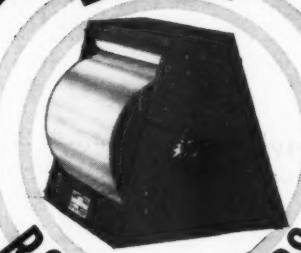
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THE FIRST EXPOSURE TABLE

Having trouble with long exposures? Take a look at how drawn out they were in 1840. Compiled for use with Daguerreotype cameras, the first exposure table, shown below, was published in America's first photo-manual, along with Daguerre's instructions.

STATE OF THE WEATHER	HOURS OF THE DAY						
	8	9	10	11 to 1	1 to 2	2 to 3	3 and after
	MINUTES.	MINUTES.	MINUTES.	MINUTES.	MINUTES.	MINUTES.	MINUTES.
Very brilliant and clear, wind steady from W. or N.W., very deep blue sky, and absence of red rays at sunrise or sunset. Time employed	15	8	6	5	6	7	12 to 30
Clear, wind from S.W., moderately cold, but a slight perceptible vapor in comparison with above. Time employed	16	12	7	6	7	8	15 to 40
Sunshine, but rather hazy, shadows not hard, nor clearly defined. Time employed	25	18	14	12	14	16	25 to 40
Sun always obscured by light clouds, but lower atmosphere, clear from haze and vapor. Time employed.	30	20	18	16	15	20	35 to 50
Quite cloudy, but lower atmosphere free from vapors. Time employed	50	30	25	20	20	30	50 to 70

COURTESY GEORGE EASTMAN HOUSE

lensboard, including a light sealing plate for the 90mm wide angle Optar lens, $6.25. For additional information, write: *Graflex, Inc., Rochester 8, N. Y.*

A new Dallmeyer coated 10 in., f/5.6 telephoto lens is for use with 16mm movie cameras with "C" mounts. It is made in London, England, and comes with a lens hood. Price, $150. For additional information write: *Alco Photo Supply Corp., 902-910 Broadway, New York 10, N. Y.*

The **Victor L2 Bar-Lite** for two photofloods has been reduced in price to $4.95. The unit comes with a 10-ft. cord. For more information, write: *James H. Smith & Sons Corp., Lake and Colfax Streets, Griffith, Ind.*

An improved version of the **Bellowscope bellows focusing device** comes in models for use with the Exakta, Praktica, and Leica cameras. It now has geared, instead of friction drive focusing. Other features include: operation from either side, and engraved exposure factors for 50 and 105mm lenses. It has a minimum bellows extension of 1⅛ in., and a maximum extension of 5½ in. Weight is 7 ozs. It is made in Japan. Price, $29.95; leather case $6.95. For more information write: *Photographic Importing & Distributing Corp., 67 Forest Road, Valley Stream, N. Y.*

Ansco is now supplying **100-sheet packages of five Ansco emulsions** in 4 x 5 and 5 x 7 sizes, in addition to the 24-sheet packages currently available. The new packaging applies to Superpan Press, Triple S Pan, Isopan, Superpan Portrait, and Triple S Ortho sheet films. Price of 100-sheet packages: 4 x 5 size, $10.92; 5 x 7 size, $17.14. For more information, write: *Ansco, Binghamton, New York.*

The Stereo-Daptor is a stereo slide carrier for single frame projection of mounted stereo transparencies, when used with the Airequipt Automatic slide changer. The carrier centers and holds the stereo slide (either cardboard or glass mounted) in projection position and permits manual ejection of slide. Construction is of nickel plated cold rolled steel. Price of Stereo-Daptor $2.50. For more information, write: *Stereo-Daptor Co., Suite 402, 358 Sutter St., San Francisco, Cal.*

Tiffen Photar coated filters are now available for the Stereo Realist camera. They come in models for use with either Kodachrome, Ektachrome, Ansco Color, or black-and-white films. Matched lens hoods which slip over the filters are also available. Price of filters, $5.35 per pair; lens hoods, $2.50 per pair. For additional information write: *Tiffen Marketing Co., 617 Sackett St., Brooklyn 17, N. Y.*

The new **Kilar lens cases** are designed for carrying and protecting Kilfitt Kilar telephoto lenses. Made in Western Germany, they come in individual models for the 90, 135, 150, 300 and 400mm basic or Exakta Kilars. They are made of leather lined with velvet, and have loops for attaching to shoulder straps. Prices range from $6.50 for the 90mm size, to $24.50 for the "400"

(*Continued on page 128*)



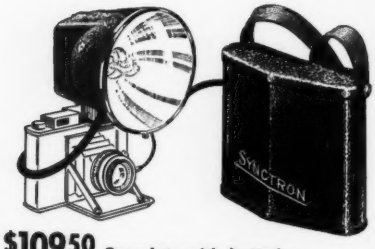
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Dry Battery Electronic Flash

DB-1



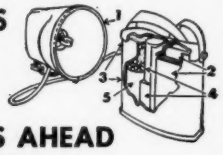
$109.50 Complete with batteries, mounting facilities and shutter cable.

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1 **Full Light Output**—full picture coverage—flash 1/2000 second. Guide numbers: Daylight Kodachrome 45, fast B & W 220. New GE 118 flash tube with Synctron power factor gives greater total light. Challenges and out-performs all dry battery units now available.

2 **Costs Less than 3/4 Cents per Flash**—Performance proved power battery costs $2.25. Has extra capacity for more than 600 flashes. Uses 2 booster cells at 98c. each. No high voltage danger to users or children. Both power battery and cells available at local radio, photographic and other stores carrying batteries.

3 **Light Weight, High Style Case.** Small size, curved to fit user. Rugged, made of Synctroplex. Has weather protected, side unit controls, indestructable cable connector.

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5 **New Flash Capacitor.** New design eliminates light fall off from long periods of non-use. Maintains higher power factor after multi-sequence flashes.

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Synctron time delay accessories fit this unit to most cameras. Synchronized shutters need not be altered to use the Challenger DB-1.

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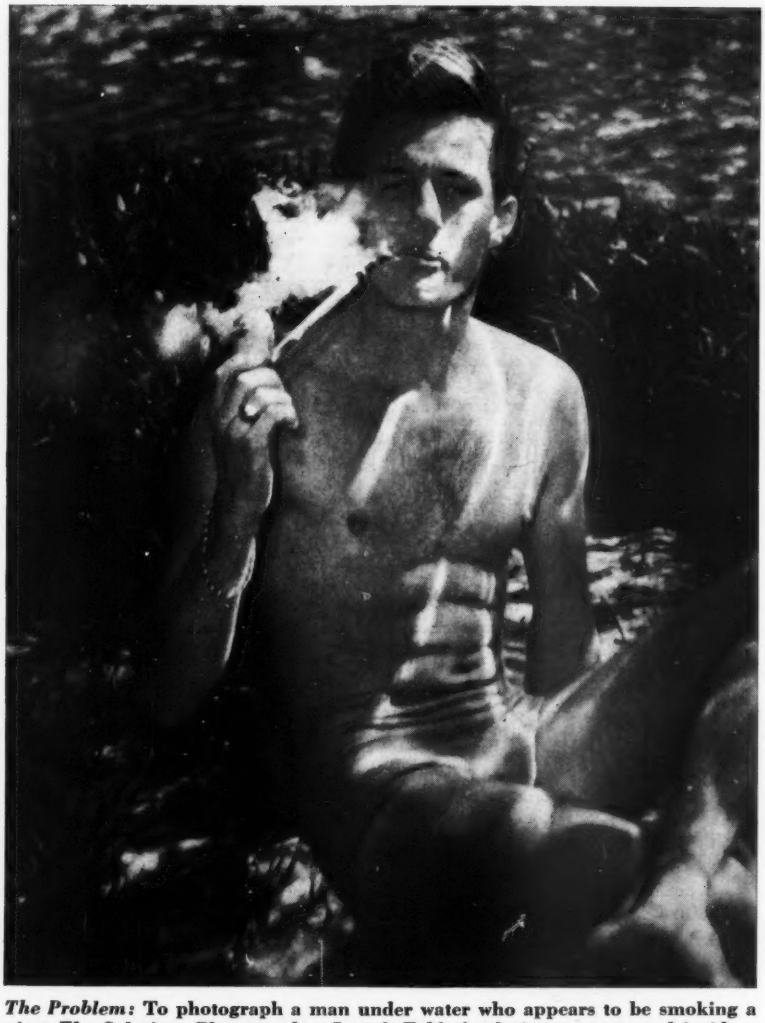
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The Problem: **To photograph a man under water who appears to be smoking a pipe.** ***The Solution:*** **Photographer Joseph Foldes' solution was to crawl inside a diving cylinder which was equipped with windows and let himself be lowered to the bottom of a pool. The performer then dived to the bottom of the pool, seated himself comfortably on the sand, and proceeded to "smoke" a long-stemmed pipe while Foldes made a Rolleiflex exposure of 1/100 second at f/8 on Plus-X film. Naturally, that isn't actual smoke you see; it's a white liquid (probably milk) that the diver had in his mouth before descending to the bottom of the swimming pool.**

NEW PRODUCTS

(*Continued from page 127*)

model. For more information write: *Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y.*

The **Kinotar coated 6mm, f/1.9 wide-angle lens** for 8mm movie cameras is now available in a focusing mount. The lens has click stops and a built-in adapter ring for Series IV filters. The mount is of brass, finished in chrome. Price, $49.95. For more information write: *Photographic Importing & Distributing Corp., 67 Forest Rd., Valley Stream, N. Y.*

A **four-piece extension tube set** is now available for the Praktica, Praktiflex FX, Pentacon, and Contax S, and D cameras. The Japanese-made unit contains 5, 15, 30, and 45mm tubes. Price, $6.95. For additional information, write: *Spiratone, Inc., 49 West 27 St., New York, N. Y.*

The new **Elgeet lens cases** accommodate the various Elgeet 8 and 16mm accessory lenses. Made of leather, they incorporate a strap for attaching to camera carrying cases. They are available in three sizes. Prices range from $2.95 to $4.75. For more information write: *Elgeet Optical Co., Inc., 838 Smith St., Rochester 6, N. Y.*

The new Enteco filter wallet accommodates four Series VII filters or supplementary lenses, and is the latest

(*Continued on page 130*)



KEEP YOUR THANKSGIVING MEMORIES FOREVER in pictures flashed with...

How wonderful were old-fashioned Thanksgivings fifty years ago! But how much more wonderful if all the joy of the day could have been captured in photographs.

Today, thanks to the magic of flash photography, the big moments of your Thanksgiving *can* be preserved forever. Even with an inexpensive camera, you can take perfect holiday pictures with Sylvania's Bantam 8 flashbulb. It gives you all the light you need for needle-sharp pictures, yet won't burn out your negatives.



Pick up a carton of Sylvania flashbulbs at your favorite photo counter today. Use them this Thanksgiving . . . use them whenever you want to take a better picture.

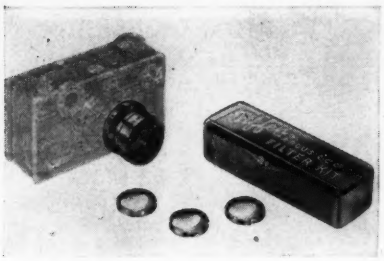
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the Gifts they'll really appreciate

Tiffen "SEE-THRU"

FILTER KITS

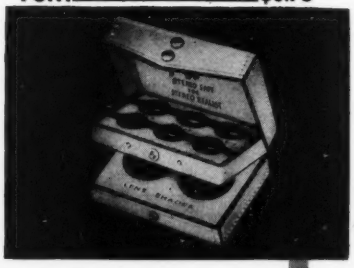
A sturdy, gleaming plastic "see-thru" case, complete with 3 Tiffen PHOTAR Filters (Type A #85, Skylight #1-A, #81-C) Tiffen Duraluminum Lens Shade and Adapter Ring, complete filter instructions . . . a terrific buy . . . a wonderful gift to give . . . or get!

Tiffen "SEE-THRU" FILTER KIT for ARGUS C, C2, C3 (pictured). Includes the famous Tiffen ARGUS DIAPHRAGM CONTROL . . . Complete $9.95

Tiffen "SEE-THRU" FILTER KITS are made for many popular cameras, including:

ARGUS C, C2, C3	$9.95	ARGUS 21	$8.95
LEICA (Elmar 50mm F:3.5, Summar 50mm F:2)			$8.95
SIGNET	$8.95	RETINETTE	$8.95
MERCURY II	$8.95	CIRO 35	$8.95
VITO II	$8.75	PONY	$8.75

Tiffen **STEREO SAFE**



Deluxe top-grain saddle-stitched leather case, custom matched to the Stereo Realist or Revere "33". Contains 3 matched mounted pairs of Tiffen coated PHOTAR Filters and a pair of matched Lens Shades in individual compartments, filter instructions and Tiffen Lens Gauze.

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THE NEW VIEW-MASTER "Stereo-matic 500" 3-D PROJECTOR

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NEW PRODUCTS

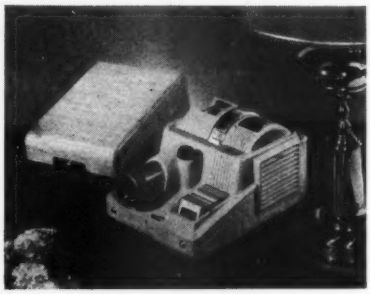
(*Continued from page 128*)

addition to Enteco's series of filter wallets. This compact, one-snap, cowhide case, with leather loop, may be carried in a pocket or on a shoulder strap. Price, $5. For more information and free literature write: *Enteco Industries, Inc., 601 Kosciusko St., Brooklyn 21, N. Y.*

Revere 35mm Slide Projector

The new Revere 444 slide projector for 35mm transparencies is built around a different optical system and method of holding, centering and transporting slides. Operation is based upon a narrow metal drum which is fitted with four rectangular slide frames. Any one of these frames can be brought into projecting position, or moved backwards, by moving the metal band on top of the unit.

In use, a slide is placed right-side-up and facing the operator in the rectangular frame on top of the projector. An illuminated opal glass underneath



the rectangular frame permits the operator to view the slide as he places it in the frame. This light also pre-heats the slide. Once the projector is focused, any type slide mount—glass, plastic, or paper—is automatically positioned. An automatic fade-in fade-out system operates each time a slide is changed.

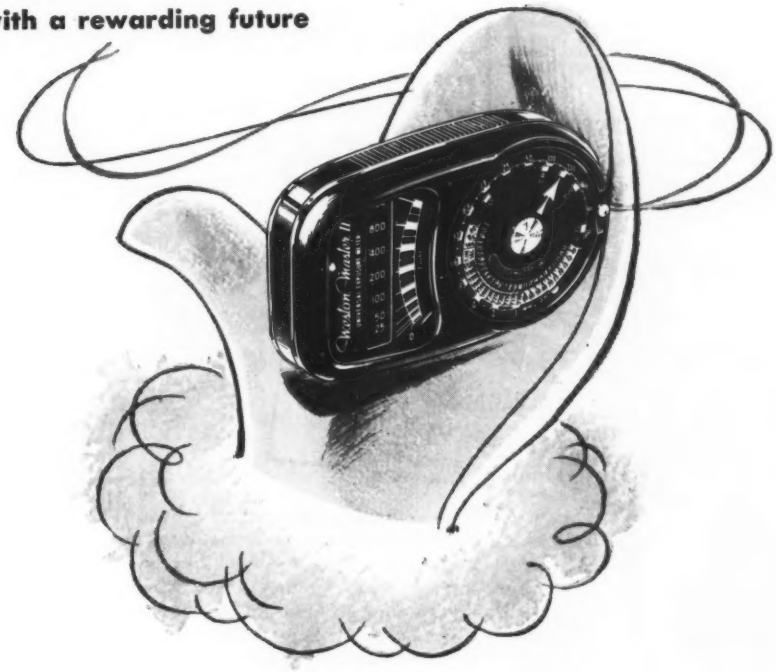
The unit's optical system is based on a horizontal 300-watt General Electric T8½ lamp and a 5-in., f/3.5 Wollensak Anastigmat lens. For cooling, a motor driven blower draws air through louvres on the left side of the projector, circulates it, and vents it on the right. The blower starts when the unit is plugged into the house line.

Mounted in an Irish-linen covered hardwood frame, the projector has a hinged removable top with a flexible plastic handle. The housing enclosing the mechanism is made of die-cast aluminum with a light-colored wrinkle finish. Price of unit, which will be available after Nov. 15: between $60 and $70. For additional information, write: REVERE CAMERA CO. 320 EAST 21 ST., CHICAGO 16, ILL.

Bart Brooks is on vacation. His column, MODERN STEREO, is not in this issue but will be in the next one.

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THE ONLY EXPOSURE METER MADE BY A CAMERA MANUFACTURER



Only one of the world's largest precision camera manufacturers would think of including all the "extras" *you* expect in a camera and want in a meter. Saves you money, too. The DeJUR Dual Professional exposure meter costs less than other leading meters. Insist on DeJUR.

- **VERSATILE:** Use this one meter for black and white or color; still photos, movies or stereo; indoors or outdoors.
- **DURABLE:** All aluminum case for lightness and added strength; only meter to survive six 2½ foot drop tests and still remain accurate (testing by a leading independent research organization.)
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EDWARD WESTON

(*Continued from page 59*)

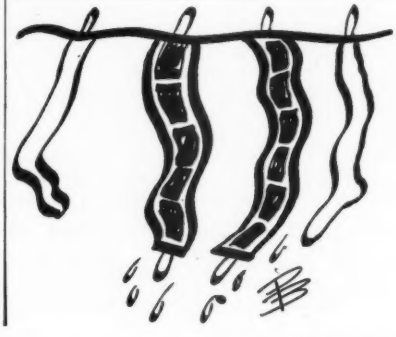
All the locales he worked in with color were familiar to him. Point Lobos and the Big Sur he had worked in and around for twenty years. Death Valley had been an intense and highly creative theme during the Guggenheim Fellowship which enabled him to photograph through the West. He was therefore freed from the strain of discovering what, for him, lay in those places; building on previous experiences, he could immerse himself in color. Leave his black-and-white film and thinking at home, and *think in color*.

In Death Valley, he had fun: set up his tripod on the same mud hill where he had set it ten years earlier, and photographed in color the same bunkhouse and strange striated hills he had done previously in black-and-white. In Bodie, once the most notorious of mining camps but now a ghost town, he saw an old boot hung on the wall. Both were burnished gold by the sun and the freezing wind. To make the rich color live, he needed a dark accent. With the same sense of revealing, not arranging, that helped him with his great early series of shells, peppers, artichokes and so on, he hammered an old nail he found nearby into the wall and achieved his accent.

Back in Carmel, where he lives, he saw a barn door where his sons had wiped their brushes after painting a house—and the relation of the wild soft color to the opalescent pallor of his then apprentice and present daughter-in-law, Dody. On Lobos, under a blue day, he saw the rocks and tide-pools with the cobalts and ceruleans the Impressionists were laughed at for seeing.

Color, for Weston, with all its crudities and limitations, was an exploration into another technique and another vision. He found in it no conflict with black-and-white; there are subjects that come alive only in color and there are subjects that cry out for the sharp magic of black-and-white. Color to him was like finding another hand or eye; it is an extension of the photographer's scope, through which he may now discover the world anew.

—THE END



Pick your gifts from the Leica trees

See your Leica dealer for these Leica Xmas gifts



Any of the fine Leica equipment on this tree can be bought at most Leica dealers for no more than $25 down:

Summicron 50mm, f/2 lens, $183
Elmar 90mm, f/4 long focus lens, $98
Elmar 50mm, f/3.5 lens, $68
Summaron 35mm, f/3.5 wide angle lens, $102
Imarect viewfinder, $42
Leica IIf body only—for the Leica owner who wants the convenience of a second camera for alternate film use, $131

Less than $25 buys any of these Leica accessories for your photographic friends:

Auxiliary reproduction device, $24
Leica-Meter with super-sensitive element, $24
Polarizing filter, slip-on mount, $18.90
Leica Flash Unit, $24
Leitz-Agfa Rondinax Tank, $24
Polarizing filter, rotating mount, $19.80
Bindomat for mounting transparencies, $18

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Self-timing device, $6.66
Screw-in filter, yellow, $5.55
Adjustable sunshade, $5.70
Small table tripod, $9.30
Cable release, 20 inches, $1.62
Rangefinder filter, $2.70
Cable release, 10 inches, $1.20
"Leica Manual," over 400 pages, $5
"Leica Photography" binder, $3
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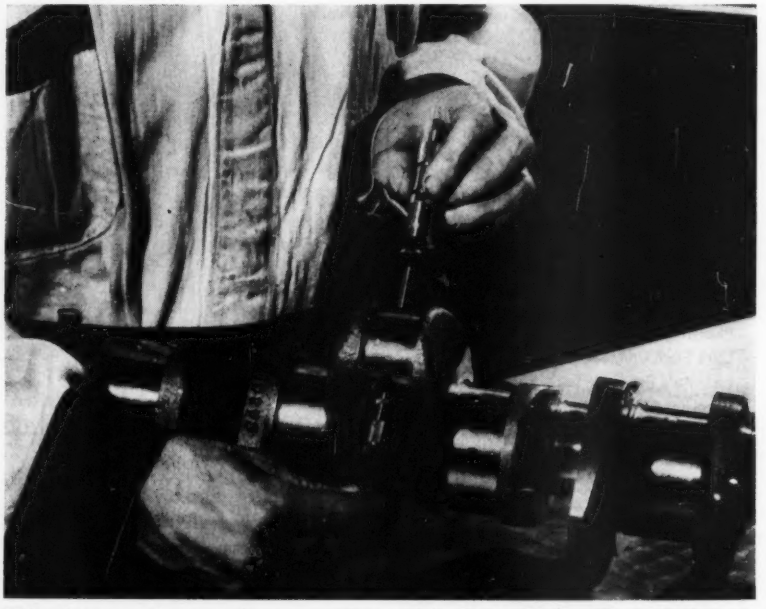


TWO NEW TWIN LENS REFLEX CAMERAS

The DeJur Reflex and the Graflex 22 are twin lens reflexes of straightforward, uncomplicated design. Both take 120 roll film giving 12 exposures 2¼ x 2¼ in., and are equipped with the same type of Wollensak 85mm, f/3.5, three element coated lenses in Wollensak Synchromatic shutters.

The Graflex 22 is, basically, a descendant of the old Ciro-flex (Ciro Cameras, Inc. was bought by Graflex, Inc.), with the design cleaned up and the construction considerably improved. The DeJur Reflex is the first still camera made by DeJur-Amsco Corp., a longtime movie camera maker.

Both cameras have plastic field lenses under the ground glass for more even light distribution and brighter focusing images. The DeJur uses a Hartley field lens with a clear spot in the center, so that the concentric rings of the field

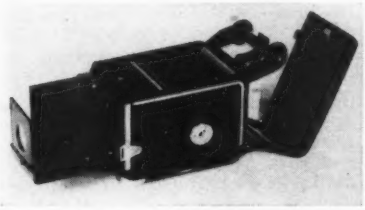


This picture, and many others, was taken with both the Graflex 22 and DeJur Reflex. Both cameras produced clear, crisp images which enlarged well. Either camera is capable of professional quality picture taking in competent hands.

lens do not interfere with focusing.

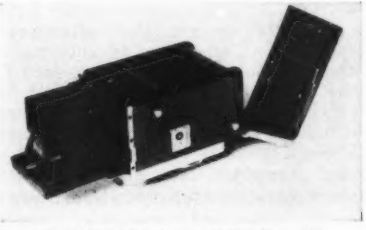
The field lens for the Graflex 22 is specially made for Graflex by an outside manufacturer, and does not have a clear spot in the center. Graflex engineers recognize that some people see an advantage in the clear spot for critical focusing but also point out that the clear spot may introduce a confusing element in composition.

The focusing hoods are almost identical except for the release catches and the built-in magnifiers. The magnifier on the DeJur is easier to get at than the one on the Graflex, as it has an external release button. Due to its design it is about one half inch higher above the ground glass than is the one on the Graflex. As a result, it is possible to see virtually the entire ground glass through the magnifier. On the Graflex, the field of view of the magnifier is more restricted.



1. Left side view of DeJur Reflex

Film loading methods are completely different. In the Graflex, the spools are held in place by small pins which pass through the side of the camera. To release the spool, it is pushed sideways and the pin pops out (see two white dots on camera side, *photo 2*). The pin may then be reseated in the spool hub by pushing from the outside of the camera. It's a sturdy, simple arrangement. On the DeJur (*photo 1*) a sheet metal film carriage swings out to take the spool.



2. Left side view of Graflex 22

The Graflex 22 carries a contact shoe on the left side (*photo 2*) into which the flashgun or an adapter for a connecting cord fits. On the DeJur there is an ASA bayonet fitting on the front lens panel for the flash cord connection. All types of flash-bulbs, or electronic flash, may be used with either camera.

Both cameras are available with self-setting shutters (DeJur, $99.50; Graflex 22, $94.50) with speeds to 1/200, or set and release shutters, up to 1/400 sec. (Graflex, $119.50; DeJur, $129.50).

—Arthur Kramer

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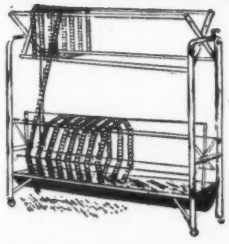
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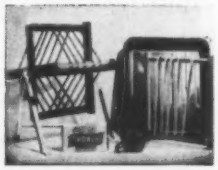
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the Camera Clubs



by MABEL SCACHERI

What can camera clubs do this Christmas? Swap Night, "Christmas in Our Town," or a charitable project are excellent variations for club schedules.

To avoid pre-Christmas agonies, let club activities slacken in December and save the high jinks for early January. Have a hilarious White Elephant Party, or Swap Night. Members can swap some of the strange photo gifts Santa Claus brought them.

It might be fun (and more in line with camera club doings) if the members would make a few forays for pictures on the general theme of "Christmas in Our Town." There is a chance for every photographic taste. The pictorialists can find plenty of material: night shots of lighted trees in windows or front yards, or down there in the City Hall park. The documentarians can get shots of parcel-laden shoppers and the thin, unfestive Santas on chilly street corners. For those who like to triumph over photographic adversity, there are window displays that pose technical problems of reflections-on-glass, and tripod rassling.

The crop of pictures from such a club enterprise could be the subject for a January print night. Or, if everyone feels darkroom work is just too much after the holiday whirl, why not save up the photographs for print night *next* December?

Photos for charitable groups

There is another way for camera clubs to invest Christmas enthusiasm —in some sort of charitable undertaking. If club members are sincerely receptive to the idea, they might make shots of Christmas parties in an orphanage, or candid portraits for patients in hospitals to send to friends. Lots of people just can't afford to have portraits made. I don't imagine that kids in an orphanage ever have pictures of their very own—something personal to cherish in an institution that is bound to be somewhat impersonal, even at Christmas.

Many charitable enterprises don't have the funds to have pictures made of their activities, yet they certainly can use such shots for publicity to further their fund-raising campaigns. Of course, it must be remembered that such club enterprises will be successful and satisfying only if everybody honestly wants to participate. The spirit must be right.

Photographic Christmas cards

A few clubs have held early December sessions to show beginners some good tricks for making photographic Christmas cards. I think such a session is better timed for November, although most Christmas cards are run up in December, human nature being what it is. Hold a class for the beginners, with some old hands serving as teachers. Incidentally, if club members do go out on forays to record Christmas in the community, many of the pictures will be suitable for 1954 Christmas cards. Get going; print them up early; stick them in the Christmasy folders in November. Be ahead of the game for once. You're laughing? So am I. I know people don't operate that way.

Traveling shows

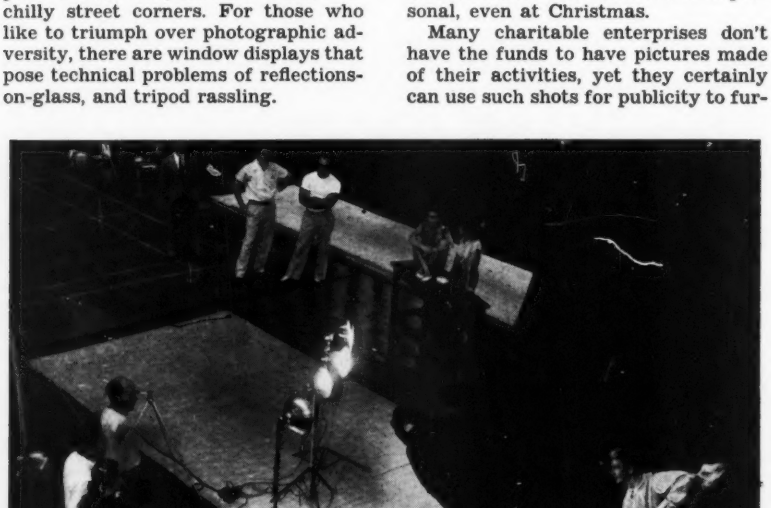
If you do document the local Christmas splurge, it might be interesting to get up a traveling show of your best prints and swap with another club. A camera club in the snowy northern states could swap with one in the southern part of the country where they sing *Jingle Bells* with a grin because the sun is shining brightly on the palm trees as they carol. A photographic account of Christmas in the South would be most enlightening up in the galoshes belt.

Any suggestions?

As I often observe, what delights one camera club might not be enticing to another. Activities must be geared to the nature and tastes of the group. If you have a good idea for Christmas doings in your own club, let me know about it. Even if you have a sour idea that didn't jell, let's hear it—it will warn some clubs what to avoid. I won't reveal names and places, if you would prefer anonymity. And I hope some of the suggestions will be positive rather than negative, and that the imagination of some thinking members will produce something sparkling and novel in Christmas cheer.

Have yourself a time, one way or another. The warm friendships that spring up in camera clubs should certainly add a glow to the friendliest season of the whole year.—THE END.

Camera Club Presidents: Please send us the name and address of your club so it can be listed in the Camera Club section of the Directory of the Photographic Industry. If you are listed you will receive material sent out periodically by certain photographic firms. Write: The Camera Clubs Editor, MODERN PHOTOGRAPHY, *251 Fourth Ave., New York 10, New York.*



CARL H. STOFFELS

As part of its activities, the University of Chicago Camera Club (Chicago), cooperated with the university's athletic department on a studio night. This department yearly presents "Aerotheatre," a gymnastics-with-music review. Working with the club, the department garnered a supply of photos needed for publicity.

THE LUMAX FLASH

(*Continued from page 67*)

a normal grade of enlarging paper.

For the second test Mitchell bounced the flash from a white wall. The light was two feet from the wall and the two children three feet, facing the wall to catch the reflected light. Exposure was made at f/6.3. Development in Promicrol for 15 minutes at 68 degrees produced a normal negative.

Results of the tests indicated that the



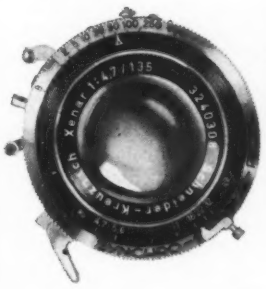
Bounce flash tests indicated Lumax would be excellent for child photos with cameras having lenses of f/6.3 or better. Smaller openings need direct flash.

Lumax 110 would be entirely adequate for average home use. A guide number of 110 can be used if development is forced slightly or special low contrast-maximum speed developers such as Promicrol are used. If you don't do your own processing but send it to a lab which does normal processing only, a lower guide number than 110 should be adopted.

MODERN did not test the Lumax with color film. The Lumax Manufacturing Co. suggests a guide number of 20. It would be advisable, however, for any user to run an experimental roll of color film through his camera to check and establish his own guide number.

Information concerning prices of brackets and cords is available from Lumax Manufacturing Co., 489 Sixth Ave., New York 11, N. Y.—H. K.

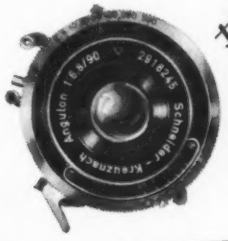
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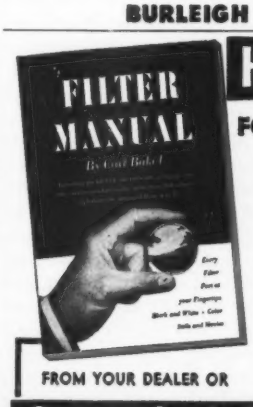
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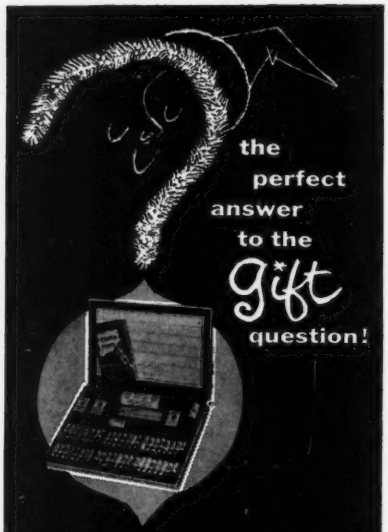
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PHOTOJOURNALISTS DISCUSS PROBLEMS AT ROCHESTER

Picture editors shouldn't be photographers; more magazines are using 35mm color than ever before; press photographers are unhappy about the kind of equipment they have to work with; full color pages may dress up a newspaper or magazine, but may also be an expensive flop.

These were only a few of the opinions that flew thick and fast at the Rochester (N. Y.) Photo Conference (Sept. 13-18). The Conference brought together for the first time more than 200 top newspaper and magazine editors, photographers and production men, to discuss the problems of photojournalism and ways to overcome them. It was sponsored jointly by the National Press Photographers Association and George Eastman House, the museum of photography in Rochester.



PHOTOS BY JOE CLARK

Meetings started and ended promptly; the audiences were large and attentive.

While it would be impossible to summarize in a few paragraphs five days and nights of discussions, it appears that good photographic reportage is hindered by two main classes of obstacles. The first group includes those arising from the mechanical limitations of cameras, film, engraving, inadequate inks, bad paper, printing. All these are problems whose seriousness can hardly be measured and certainly cannot be controlled by the individual photographer-editor teams. Most of the conferees were surprised and shocked to learn how little research was being done to improve equipment and materials in the newspaper field. Among the slick-paper magazines, however, it was apparent that considerable efforts were being made to improve the mechanical means.

The second class of obstacles arises

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from improper assignments, lazy or incompetent photographers, poorly qualified picture editors, limitations of space, relentless deadlines. Several speakers who pointed out these obstacles indicated how they could be attacked—they could be removed or alleviated by better judgement, harder work.

Basil L. Walters, Executive Editor of the Knight Newspapers and President of the American Society of Newspaper Editors told the conference that "the trend of American pictorial reporting is down." He felt that the nation's newspapers are particularly weak in local coverage. Speaking of college training, he argued that no man "should be given a journalism degree without at least one year's experience as a photographer."

Wilson Hicks, photo consultant and former Executive Editor of *Life*, outlined what he considered to be the most important qualifications of the perfect picture editor.



Wilson Hicks specified some qualifications for the perfect picture editor.

1. He should be an experienced news man with a well developed nose for news.
2. He should not be a photographer.
3. He should know what makes a good picture from the technical standpoint, but should not interfere with photographers' techniques.
4. He should be an able coordinator.
5. He should have a liberal arts college background, with additional training in the social sciences and journalism.
6. He should have the capacity to inspire photographers to do their best.

Hicks urged editors and publishers to think in terms other than the straight press type camera news picture—35mm cameras, natural lighting, etc.—to enlarge the bounds of news coverage.

Picture editors, he said, should not get involved with photographers' technical problems, but should pay most attention to putting the right man on the job. "Cast him right, then trust him," was the gist of it.

Much of the discussion had to do with color—its use and abuse in newspapers and magazines. Ed Thompson, Manag-

(*Continued on page 140*)

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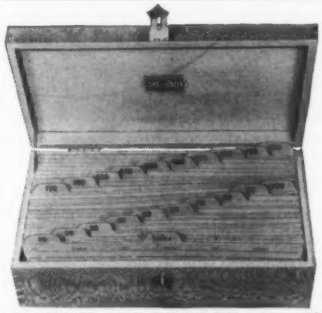
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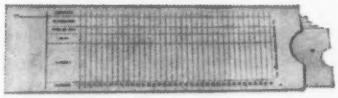
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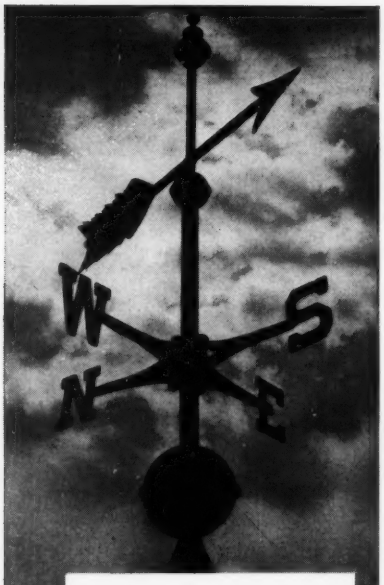
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PHOTOJOURNALISTS

(*Continued from page 139*)

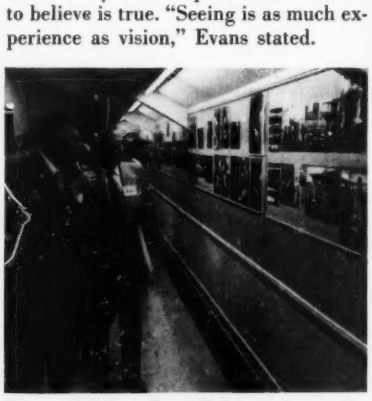
ing Editor of *Life* explained *Life's* approach to the complex and expensive problem of 4-color pages—use it only when it provides real impact and makes sense. If you try hard enough, he said, a color picture can be just as dull as any black-and-white one.

ED FARBER



Ed Thompson: how they do it at *Life*.

Some of the many factors entering into successful color reproduction were explained in a talk and slides prepared by Ralph Evans, Director of the Color Research Technology division of the Eastman Kodak Co. In his absence, it was read by Beaumont Newhall, Curator of George Eastman House. Evans pointed out some common fallacies in thinking about color, demonstrated with slides how variations in background or surroundings could alter completely the visual effect of a certain color combination. Light alone does not determine what a person sees, he said: sight is influenced by what experience leads him to believe is true. "Seeing is as much experience as vision," Evans stated.



Giant display showed how many pictures *Life* staff culled to pick those used in story on end of Korean war.

A behind-the-scenes story of how *Life* prepares the layout and handling of a big picture story was given by Charles Tudor, Art Director of the magazine. Years ago, he said, their layouts were full of what he termed "dingbats" and other unnecessary decorations. Now the magazine strives for the cleanest, simplest layout that will present the story.

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However, special effects are used sometimes if a picture needs it to get maximum impact.

Tudor also went into details about the Ernst Haas color pictures of New York which ran in two issues of *Life*. He projected all the slides which ran, plus some more which were not included for various reasons. All these were 35mm slides and he pointed out the diminishing prejudices of editors and art directors about the use of the small cameras.



Charles Tudor: no need for dingbats.

The main concern of the news photographers seemed to be with the mechanical deficiencies of their present equipment. Some manufacturers came in for hard words for their "failure" to develop new cameras suitable for professional press work. The press men wanted more pictures in less time—the series, rather than the isolated single shot.

Great interest was shown in sequence cameras and a number of home-designed and custom made "super specials" were demonstrated. None of them filled the bill completely. However, during the course of the discussion it appeared that even among the press photographers there was little agreement as to exactly what they did want in the way of new cameras. But, they were unhappy.



John Reidy showed special cameras, told about press-photo radio cars.

One of the most interesting technical talks was by John Reidy, Chief Photographer of the New York *Daily Mirror*.

(*Continued on page 142*)

PERFECT FLASH PICTURES

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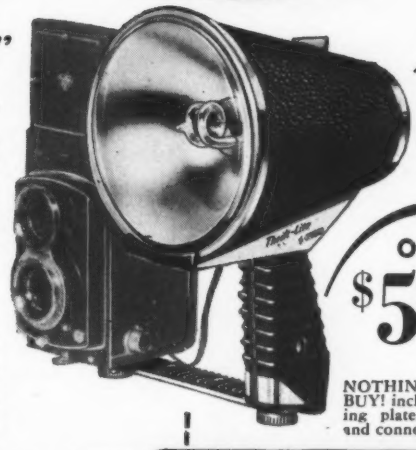
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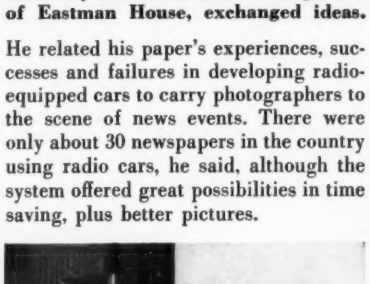
PHOTOJOURNALISTS

(*Continued from page 141*)



Each day conferees lunched in garden of Eastman House, exchanged ideas.

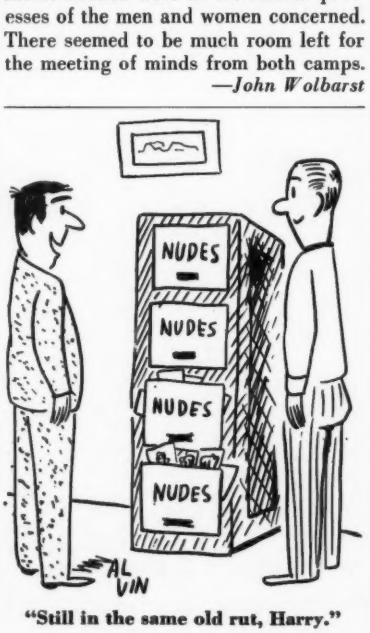
He related his paper's experiences, successes and failures in developing radio-equipped cars to carry photographers to the scene of news events. There were only about 30 newspapers in the country using radio cars, he said, although the system offered great possibilities in time saving, plus better pictures.



Groups of experts made up discussion panels to spark the daily meetings.

Summing up the discussions it became apparent that many of those present saw photojournalism improving only as the mechanics of the medium improved. Contrariwise, there were strong opinions expressed that the greatest improvements needed were in the mental processes of the men and women concerned. There seemed to be much room left for the meeting of minds from both camps.

—*John Wolbarst*



"Still in the same old rut, Harry."

1953-54 CATALOG

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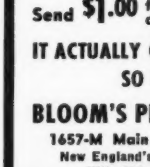
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CAPITOL DEVELOPER

(*Continued from page 77*)

1:7 as directed, developing times of from 14 to 20 minutes at 68° produced excellent results with HP3. At 20 minutes the grain was not excessive, and contrast was soft. While there was some fogging of the film it was moderate and did no harm. Pushing the development beyond 20 minutes did not appear to produce any significant speed increase, but did cause more fogging.

Capitol does not work at all well with Kodak Super-XX 35mm and roll films. This is not any reflection on the film—it simply reflects certain differences between Kodak and Ilford emulsions, causing them to respond differently to this particular developer. Super-XX showed little, if any, effective film speed increase, and excessively heavy fogging. It's just not a good combination with Capitol developer.

Oddly enough, Ansco Superpan Press roll film responded well to this developer, with impressive effective film speeds. At 68°, diluted 1:7, the best results were had with 10 minutes development. Pushing development to 20 minutes caused too much fog with little extra benefit.

Comparison with other well known maximum speed-low contrast developers was inevitable. The results of these tests indicated that Capitol in combination with Ilford HP3 and Ansco Superpan Press gave at least as much film speed as any comparable developer on the market, without objectionable graininess. In addition, the negatives developed in Capitol showed softer contrast than did those processed in the other maximum speed developers.

Capitol is made by Johnsons of Hendon, London, a firm which has marketed several well known developers. It is scheduled to be imported into the U.S.A. by General Photographic Supply Co., Boston, Mass.—*W. C. Ball*



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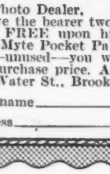
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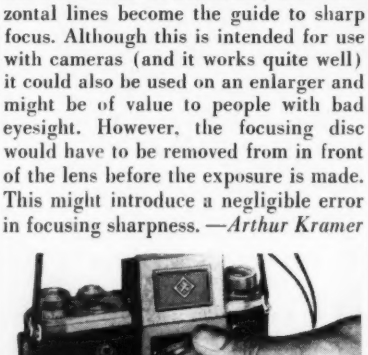
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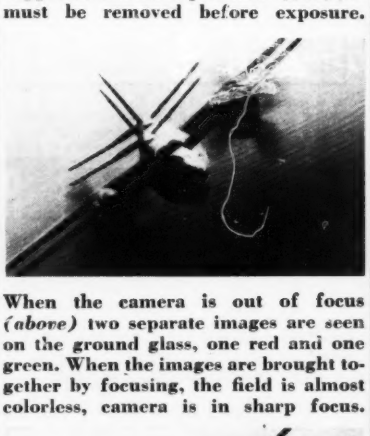
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A device intended to make sharp focusing easier with reflex and view cameras has been marketed by Harrison & Harrison, Hollywood 38, California. The principle of operation is simple and is demonstrated below. When the center black band is vertical, all vertical lines will be multi-colored when the camera is out of focus. If the disc is placed so that the black band is horizontal, then horizontal lines become the guide to sharp focus. Although this is intended for use with cameras (and it works quite well) it could also be used on an enlarger and might be of value to people with bad eyesight. However, the focusing disc would have to be removed from in front of the lens before the exposure is made. This might introduce a negligible error in focusing sharpness. —*Arthur Kramer*



The disc consists of a black center strip with red and green fields. One model comes in a slip-on mount for twin lens reflexes ($7.50), and may be left on the camera. For single lens reflexes and view cameras a neck cord supported model is provided ($10); it must be removed before exposure.



When the camera is out of focus *(above)* two separate images are seen on the ground glass, one red and one green. When the images are brought together by focusing, the field is almost colorless, camera is in sharp focus.





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HOW TO PREPARE PRINTS FOR TONING

(*Continued from page 87*)

Since the chemical condition of a print to be toned is extremely important, strict adherence to good working practices in all processing steps prior to toning is absolutely necessary for good toning results.

Toners are tattle tales. They emphasize any carelessness in the developing, fixing, and washing operations. Even though a black-and-white print appears satisfactory, when toned, it may be muddy, stained, bleached, or degraded in tone if it has not been properly prepared. However, by following a few simple procedures and observing certain precautions, it is easy to make good prints.

Development. Follow the paper manufacturer's recommendations for developers, paying particular attention to their capacity as well as temperature and development time. Never tone a print which has been severely underdeveloped, for a distinct muddiness almost always results.

Stop bath. To avoid streaks and an overall gray fog (dichroic) which may occur in the fixer, development should be followed by a stop bath treatment. Prints should be agitated vigorously in the stop bath for about 10 seconds, and then transferred to the fixer.

Fixing. One of the most important ways to assure stain-free prints is to use two fixing baths. In this method nearly all the silver is fixed out in the first bath and the silver content of the second bath remains low. The fixer is divided equally between two trays, and the print fixed first in the first tray, next in the second. For example, place one quart of fresh fixer in one tray and the same amount in another. After the stop bath treatment, drain the print five to ten seconds and then immerse it in the first fixing bath. Agitate constantly for 30 seconds, and then intermittently every 30 seconds for a total of three to five minutes—*no longer*. Drain the print five to ten seconds and immerse it again in the second tray of fixer. Agitate intermittently for three to five minutes—*no longer*—and drain five to ten seconds before placing in the washer. The italicized words are important: six to ten minutes total is adequate for fixing prints. Prolonged fixing may do any one or all of three things: cause the image tone of a warm tone paper to become cold; bleach the highlights of the print; mordant the hypo so firmly in the gelatin and paper stock that they cannot be completely washed out.

Two-bath capacity. If the two bath method above is begun with one quart of fixer in each tray, and the prints are drained from five to ten seconds between

(*Continued on page 146*)



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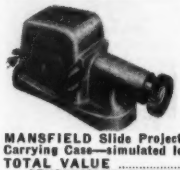
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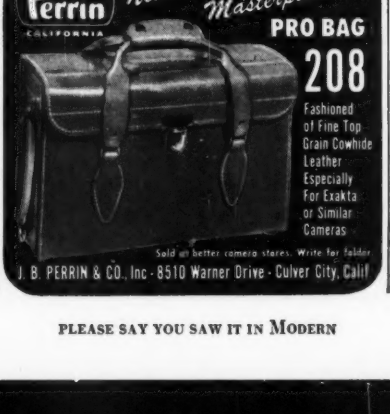
(*Continued from page 145*)

baths, you can fix up to forty or fifty 8 x 10 prints (or their equivalent) before the first bath must be discarded. Keep accurate count, and when this number has been reached, throw away the first bath, move the second bath over so it becomes the first bath, and pour a fresh quart of fixer into the second tray. Process another forty or fifty prints and repeat the cycle of discarding the first bath and starting with a fresh second bath. The cycle may be carried out up to five times (200-250 8 x 10 prints), at which point both baths should be discarded. Either hardening or non-hardening fixers may be used in conjunction with the toning solutions which have been described. However, as some toning operations (such as T-21, Brown Toner, Hypo-Alum T-la) have a tendency to soften the emulsion, it would be advisable to use a hardening fixer.

Washing Accelerators. Print washing time can be cut in half by using a proper accelerator. If you ordinarily wash single weight prints 30 minutes and double weight prints one hour (minimum time for optimum conditions of temperature and agitation), the use of a two percent Kodalk Balanced Alkali solution after fixing will cut these times 15 and 30 minutes respectively. A two percent Kodalk Balanced Alkali solution is made by dissolving approximately 300 grains of the packaged powder in 34 oz. water. If you do not own scales, perhaps your local druggist will weigh out the amount you need on his scales. Take along a set of measuring spoons from the kitchen and see into which size spoon approximately 300 grains will fit. Note, if this solution is too strong, that is, much greater than two percent, it is likely to soften the paper emulsion.

After fixing, rinse the prints for about 30 seconds in water to remove the surface fixer, and place them in the two percent Kodalk solution for two minutes. Move them around so that the solution can reach both sides of the paper. Then put the prints into the washer.

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using a tray siphon or circular washer. The water should have a flow of at least one gallon a minute at a temperature of approximately 70°. Without the washing accelerators, double weight prints should be washed for at least one hour; single weight prints, 30 minutes. Keep the prints agitated and moving during this time. Do not overcrowd the washer or allow the prints to stack up and form stagnant areas.

Drying. After washing, all water should be removed from the print surface with a clean sponge. Dry between clean blotters or towels, preferably at room temperature. High temperature drying should not be used, or a change in the print's image tone may result.

Care of Equipment. Trays, tanks, and all other equipment must be kept meticulously clean if print stains are to be avoided. It is especially important to check for rust, dirt, and chemical contamination, and to take the proper steps to eliminate them all.—THE END

MORE ABOUT 35MM FILMS AND PROCESSING TIMES

On page 75 of the September issue of MODERN there was a listing of 35mm films and an Editor's Note, part of which stated:

"Development for each film is that recommended by the manufacturer for tank development at 68° with intermittent agitation."

This statement was incomplete and may have led to some confusion. It should have pointed out that:

1. The only developers listed were those available in packaged form.
2. Where the film manufacturer also marketed an available packaged developer, that developer was listed.
3. Where the film manufacturer did not market a packaged developer, a number of standard developers were listed, together with processing times which would give satisfactory results with the particular film.

In some cases (with Ilford films, for instance) the film manufacturer supplied the information about these substitute developers. In other cases (DuPont Superior, for example), the developer and processing time recommendations were based either on original research by MODERN's staff or on the experience of independent photo technicians.

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What's Ahead?



by LLOYD E. VARDEN

It's time to state some facts about high-speed color film

A few months ago a question and answer clinic for camera club members was staged in New York by the P.S.A. Technical Section. As one might expect, the age-old question concerning high-speed color film came up. I was on the panel, and this question was given to me to answer.

After a brief discussion, I concluded that there was no such thing as a really high-speed color film, i.e., high-speed in comparison to black-and-white films. One member of the audience immediately reminded me that a 35mm color film was available that was claimed to give well exposed transparencies at an A.S.A. exposure index of 125. How could I reconcile this with my statement that a high-speed color film did not exist?

Many factors affect film speed

To begin with, there is no A.S.A. procedure for determining film speeds of reversal color films. The manufacturers give exposure indexes for films that cannot be assigned A.S.A. ratings, in order to aid photographers in obtaining correct exposures with exposure meters. But the A.S.A. procedure does not enter into the picture, and to my knowledge the firms that distribute color films for which they claim "high-speed" do not give any clue as to how they derive their exposure index. Therefore, it is the photographer who adds the A.S.A. prefix to the published exposure indexes.

The manufacturers publish exposure indexes for color films that will lead to transparencies of best quality under average conditions. They know very well that under some circumstances it may be necessary to use a higher or a lower exposure index to obtain highest quality. They also know that it is possible to increase the effective speed of the film by various processing changes, such as increased first development, decreased color development, or a combination of these. At the same time they are aware that the increase in effective film speed will be obtained only by sacrificing certain qualities that are generally considered desirable.

A color film that has an exposure index of 12 for normal purposes can, for *special* purposes, be processed so that it can be used at an exposure index of 48 or more. The necessary processing changes cause an increase in high-light contrast, usually a distorted color balance, less saturated color reproduction, a loss of maximum density and a consequent decrease in overall density scale, etc. Now in some instances it is perfectly true that it is preferred to compromise on all of these quality losses in order to get a picture of one sort or another. It is also true that when color films are used for photographing subjects of low brightness range, as in copying or in some photomicrographic applications, even better results can be obtained by processing alterations than by normal processing. As a matter of fact, special purpose color films, such as color aerial film, have properties built into them which give results most suitable for this type of subject matter, and higher "film speed" results. But such films are designed for aerial photography where the brightness range of the subject is low, and are processed to give images of satisfactory brilliance and detail for relatively large transparency sizes. If used for normal subject matter to produce small transparencies, e.g., 35mm transparencies, one has to expect to compromise on the gradation quality, graininess characteristics, tone reproduction, etc. in order to have the advantage of exposing the film at higher exposure index values.

Future color film speed

In considering to what extent color films may be speeded up in the future without sacrificing present-day standards of quality, one must be mindful of the fact that color films are essentially black and white films. The light sensitivity of the film comes from silver halide emulsions. Therefore, to a very large extent, the speed of color films will depend upon the progress made in developing still higher speed black-and-white films. But the problem is quite a bit more complicated than a simple transfer of black-and-white film speeds to color films.

Color films have several absorbing layers that tend to cause a loss in light, thus a loss of exposure efficiency. Color film emulsions must be very stable because a change in characteristics of one emulsion will alter the overall color balance, the color gradation characteristics, or both. It is usually the case that emulsions of highest sensitivity are not the most stable, therefore, the manufacturer is restricted in the use of the highest speed emulsion. There are

(*Continued on opposite page*)

salon calendar

***19TH DES MOINES (IOWA) YMCA INT. SALON OF PHOTOGRAPHY.**
Closes December 7. Exhibit, January 1-31. Fee, $2 for 4 prints. Write Vashti E. Lott, Sec'y, Movie and Camera Club, YMCA, Des Moines, Iowa.

***13TH MONTREAL (CAN.) INT. SALON OF PHOTOGRAPHY AND 4TH EXHIBITION OF COLOUR SLIDES.**
Closes December 12. Exhibit, January 8-24. Fee, $1 for 4 monochrome or color prints; $1 for 4 transparencies. Write Mark Stein, 4355 Hingston Ave., Montreal 28, Canada.

***1ST SALÓN INT. DE ARTE FOTOGRÁFICO, PUEBLA, MÉXICO.**
Closes February 1. Exhibit, February 25-March 25. Fee, $1 for 4 prints mounted 16 x 20; $1 for 4 slides to 2¾" x 2¾". Write Sec'y, Club Fotográfico, Av. 2 Oriente No. 1 Altos, Puebla, Mexico.

***5TH WORCESTERSHIRE (ENG.) INT. SALON OF PICTORIAL PRINTS AND COLOR SLIDES, WORCESTER.**
Closes February 10. Exhibit, March 6-27. Fee, $1 for 4 prints and/or 2 x 2 slides. Write A. R. Coats, "Westwood," Rushwick, Worcester, England.

***18TH ROCHESTER (N.Y.) INT. SALON OF PHOTOGRAPHY.**
Closes February 11. Exhibit, March 5-28. Fee, $1 (or equivalent) for 4 in each section of pictorial prints monochrome and color, pictorial color slides 2x2 mounted, nature prints monochrome and color, nature color slides 2x2 mounted, stereo color slides 1⅝x4 mounted for projection (no plastic). Write J. I. Fish, 341 Pemberton Rd., Rochester 9.

62ND TORONTO (CANADA) INT. SALON OF PHOTOGRAPHY.
Closes February 12. Exhibit, March 16-27. Fee, $1 for 4 monochrome and color prints only. Write R. A. Panter, Ch'man, Camera Club, 2 Gould St., Toronto, Ont., Canada.

***20TH PICTORIAL PHOTOGRAPHERS OF AMERICA NEW YORK INT. SALON OF PHOTOGRAPHY, MUSEUM OF NATURAL HISTORY.**
Closes February 21. Exhibit, March 14-28. Fee, $2 for 4 monochrome or color prints; also hand-colored. All types of photography are eligible. Write Karl Kunkel, 326 East 30th St., New York 16, N. Y.

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many other complicating factors. It is enough to say that it should be obvious to anyone that if the manufacturers could make a high-speed color film without sacrificing other qualities, they would do it. And that's where the matter stands for the future. When the multitude of problems are overcome we shall have high-speed color films. It will probably take another ten years, however, but don't hold me to this prediction.—THE END

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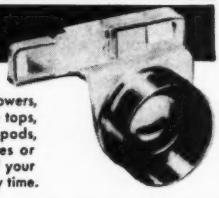
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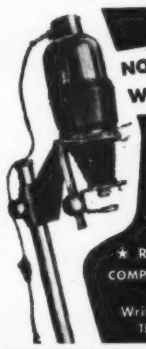
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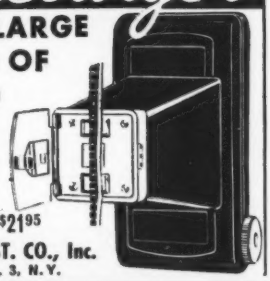
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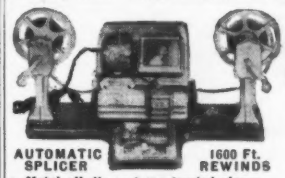
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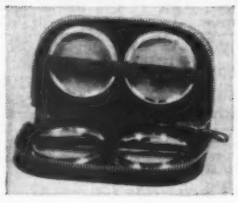
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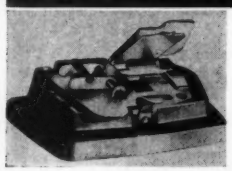
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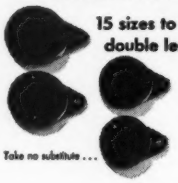
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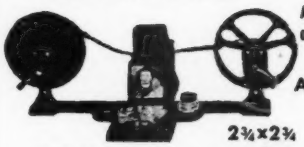
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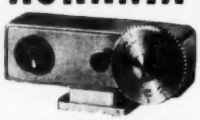
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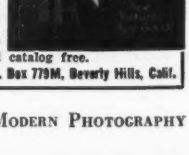
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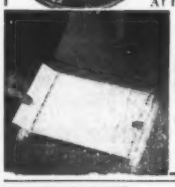
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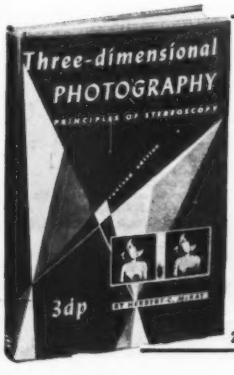
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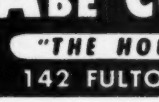
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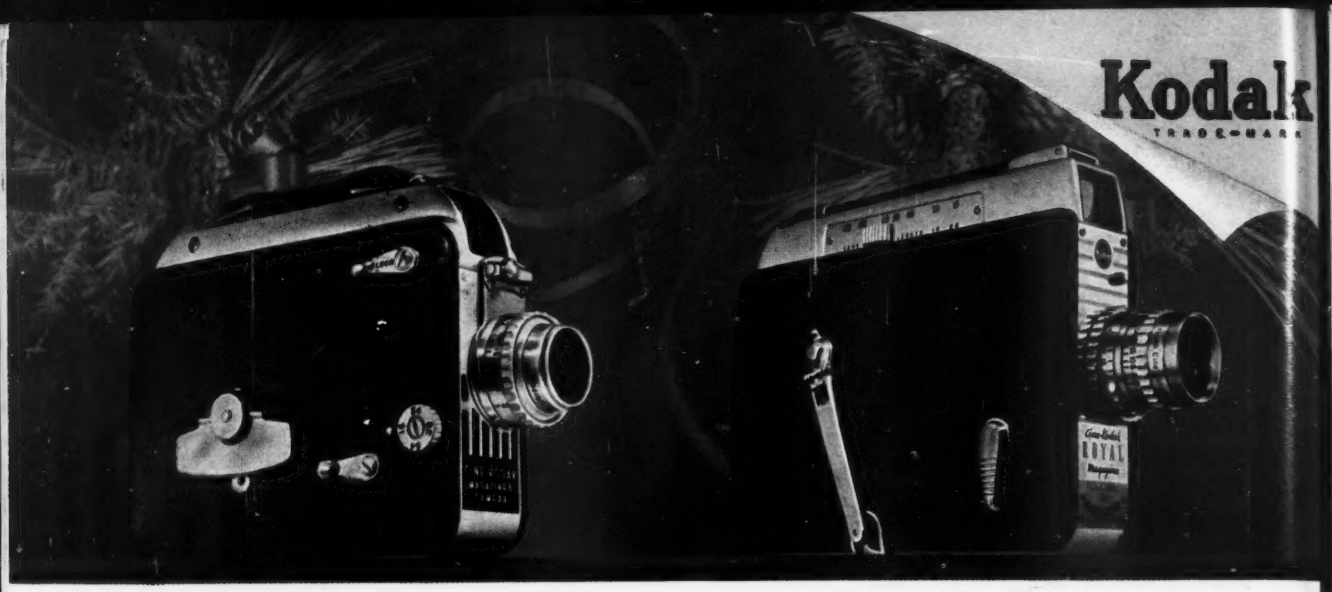
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